

Antonio Canova

THE WORKS

OF

ANTONIO CANOVA

IN

SCULPTURE AND MODELLING,

ENGRAVED IN OUTLINE BY HENRY MOSES.

WITH A

BIOGRAPHICAL MEMOIR BY COUNT CICOGNARA,

AND DESCRIPTIVE NOTES.



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1876.

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STATUES AND GROUPS.

DATE.

1773 Statue of Eurydice, the size of life, in soft stone, now in the Villa Falier at Asolo.

1776 Statue of Orpheus, size of life, in soft stone, exhibited among the other productions of the Academy of Venice at the festival of the Ascension, afterwards removed to the Villa Falier.

1779. Dædalus and Icarus, a group in the natural size, in Carrara marble, at present in the Casa Pisani San Paolo at Venice.

1780 Statue of the Marquess Poleni, in soft stone of Vicenza; height 7½ Venetian feet, executed for the Patrician Leonardo Venier, and placed in the Prato della Valle at Padua.

1781 Apollo crowning himself. A small statue in Carrara marble, executed for Prince Rezzonico, now in France in possession of Baron Daru.

1782 Theseus on the body of the Minotaur, a group, in Carrara marble, of the size of life, executed at the instigation of the Chevalier Girolamo Zulian, then Venetian Ambassador at Rome, and which became the property of Count de Fries at Vienna.

1783 Models of the Allegorical Figures of Piety and Meekness, intended for the tomb of Ganganelli.

1789 Statue of Psyche in marble, executed for Sir Henry Blundell; a repetition of this statue was intended by Canova as a tribute of gratitude to his patron, the Chevalier Girolamo Zulian; the death of this nobleman happening previously to its completion, it passed into the hands of Napoleon, who presented it to the Queen of Bavaria—it is now at Monaco.

—— Statue of a Cupid in marble.

—— Adonis. Part of a model which was broken up by the sculptor, preserving only this fragment.

1793 Group of Cupid and Psyche in a recumbent posture, executed in Carrara marble for Colonel Campbell, afterwards Earl Brownlow; after various changes, it became the property of Murat, and was placed in the royal palace of Compiègne, near Paris; the model had been made in 1787. This group was repeated in 1796, for the Russian Prince Youssouppoff.

1795 Group of Venus and Adonis, executed the size of life, in Carrara marble, for the Marquess Borio, after whose death it became the property of M. Favre, of Geneva.

1796 Statue of the Magdalen, the size of life, intended by the sculptor as a gift to his country, but through political events it came into the possession of M. Juliot, the French Commissary, and afterwards became the property of Count Sommariva of Milan.

—— Statue of Hebe, the size of life, executed for Count Albrizzi, of Venice. This statue was repeated several times with only slight alterations of detail; the most perfect is, perhaps, that in possession of Lord Cawdor.

DATE.
1797 Group of Cupid and Pysche in an upright posture, executed in marble for Murat, and placed, with the recumbent group, in the palace at Compiègne. This group was repeated in 1800 for the Empress Josephine, and the replica is now in possession of the Emperor of Russia.
—— Apollo. A small figure, belonging to Count Sommariva, at Paris; it was taken from the model of the Cupid sculptured in 1787.
1800 Statue of Perseus holding the head of Medusa, in marble, of the size of the Apollo di Belvedere. This work was intended for Signor Bossi, the painter, of Milan; but its removal from Rome was forbidden by Pope Pius VII., who placed it in the Vatican Museum.
—— Creugas and Damoxenus (the Pugilists), the size of life, placed by Pius VII. in the same museum.
—— Colossal Statue of Ferdinand IV., King of the Sicilies, now at Naples.
1802 Colossal Group of Hercules and Lychas, executed in Carrara marble, from a model made in 1795; now in the gallery of the Torlonia Palace at Rome.
1803 Colossal Statue of Napoleon Bonaparte, in Carrara marble; height 16 Roman palms; completed and sent to Paris in 1811; now in possession of the Duke of Wellington; it was also cast in bronze: the cast is now in the Palace of the Arts at Milan.
1804 Colossal Statue of Palamedes, executed in marble for the Count Sommariva, and now in his villa on the Lake of Como.
1805 A Sitting Statue of Madame Bonaparte, in Carrara marble, of the size of life; now in the possession of the Duke of Devonshire.
—— A Recumbent Statue, in marble, of Venus Victrix, the natural size: the face is a portrait of the Princess Paulina Bonaparte Borghese.
—— Statue of Venus coming out of the Bath, executed for the Pitti Gallery at Florence; size rather larger than that of the Venus de' Medici. This statue was repeated in marble for the King of Bavaria, and also for the Prince di Canino: the latter is now in the possession of the Marquis of Lansdowne.
—— Colossal Group of Theseus and the Centaur, intended for the city of Milan; now in the Imperial gardens at Vienna: it was completed in 1819.
—— Three Statues of Dancing Girls; the first executed for the Empress Josephine; the second executed for Signor Dominico Manzoni, of Forli; the third for a Russian nobleman.
1806 A Sitting Statue of the Princess Leopoldina Esterhazy, size of life; now in the Palace of Lichtenstein.
1807 Statue of Paris, in Carrara marble, of the size of life, executed for the Empress Josephine; now in the possession of the Emperor of Russia: a repetition of this statue for the hereditary Prince of Bavaria was completed in 1816.
—— An Equestrian Statue of Napoleon, a model in clay, rather above the natural size. The horse was raised to the colossal size in 1810, and was, some years after, cast in bronze for the statue of Charles III. of Naples.
1808 Semi-colossal Statues of Hector and Ajax, left in the study of the sculptor: that of Ajax was not commenced until 1811.
—— Statue of the Muse Terpsichore, now in possession of Count Sommariva at Paris; it was repeated with some small alterations for Sir Simon Clarke.
1811 A Sitting Statue of the Empress Maria Louisa, in the natural size, with the Attributes of the Goddess Concordia; now in the Palace at Parma.
1812 A Sitting Statue of the Muse Polymnia; now in the cabinet of the Empress at Vienna. This marble was originally intended for the Portrait of Maria Elisa, Princess of Lucca.
—— Allegorical Statue of Peace, size of life, executed for Count Romanzoff; completed in 1815.

DATE.

1814 Group of the Graces, ordered by the Empress Josephine, completed for the Prince Eugene, and placed at Monaco. A repetition of this group, with slight alterations, was worked for the Duke of Bedford.

1815 Model of a Colossal Statue of Religion, height 16 Roman palms, to be worked in marble, of the height of 30 palms: it was worked in marble, with some alterations, and somewhat less than the model, for Lord Brownlow.

—— A Recumbent Statue of a Nymph and a Cupid playing on a lyre, executed for Lord Cawdor, but given up by him to the sculptor, to become the property of the Prince Regent of England.

1816 Group of Mars and Venus, executed in marble, for George III.

1817 An Infant St. John the Baptist, in possession of Count Blacas.

1818 A Sitting Statue of Washington, in marble, executed for the United States, and forwarded to America in 1820.

—— Statue of Venus; a variation from that in the Pitti Gallery, completed in marble in 1820; in the possession of Thomas Hope, Esq.

—— A Colossal Statue of Pius VI., executed in marble in 1822, and placed in the Church of St. Peter at Rome.

—— Charles III. of Naples, a colossal equestrian statue, height 20 palms; cast in bronze by Signor Francesco Righetti.

1819 A recumbent Statue of the Magdalen, executed in marble for the Earl of Liverpool; completed in 1822.

—— Dirce—a Bacchic Nymph reclining on a goat-skin—a model. The execution in marble was not completed at the death of the sculptor.

1820 The Sleeping Nymph, a model.

1821 A Colossal Horse; intended for a statue of Ferdinand IV. of Naples.

1822 Endymion, a marble statue; property of the Duke of Devonshire.

—— The Pietà, a model; a group of the dead Christ with the Virgin Mary and the Magdalen.

BUSTS.

1805 Bust in marble of Francis I., Emperor of Austria, executed for the Library of St. Mark; now at Vienna.

1807 Pius VII., a marble bust, presented to his Holiness by the sculptor.

—— Cardinal Fesch, a marble bust; Rome.

1808 A Bust in marble of the Princess di Canino.

1812 A Colossal Bust, in which the sculptor has given his own portrait.

—— Maria Elisa, Princess of Lucca, sister of Napoleon.

—— Murat } taken when King and Queen of Naples.
—— Madame Murat }

DATE.

1814 Bust of Helen, presented by the artist to the Countess Albrizzi, of Venice.
—— Bust of the Muse Calliope, executed for Signor Gio. Rosini, of Pisa.
—— A Muse, executed for the Countess of Albany.
—— Giuseppe Bossi the painter, executed gratuitously by Canova for the monument of Bossi at Milan.
—— Cimarosa, the musical composer.
1817 An Ideal Female Head, done by order of Madame Grollier, and presented by her to Count Sommariva.
—— Ideal Female Heads, Nos. 1, 2, and 3; presented by the sculptor to the Duke of Wellington, Lord Castlereagh, and Sir William Hamilton,—to each one, in the corresponding order.
1819 Herma of Corinna, executed for the Count Sanseverino di Crema.
—— Bust of Laura, executed for the Duke of Devonshire.
—— Bust of the Muse Erato, in marble.
—— Bust of Beatrice, executed for Count Leop. Cicognara.
—— Bust of Leonora d'Este, in the possession of the Count Paolo Tosio, of Brescia.
—— Tuccia the Vestal, a herma or terminal head; the property of Frederick Webb, Esq.
—— A Vestal, a herma; in possession of Signor Luigi Uboldi, the banker at Milan.
—— Sappho, a bust.
—— Philosophy, a colossal herma; executed for Count Giulio Perticari, but afterwards given up to his late Holiness Pius VII.
1822 Madonna, a bust, below the natural size; in possession of the noble family of the Patrizi at Rome.
—— Lucrezia d'Este, the property of Mr. Baring.
—— Count Cicognara, a colossal bust, wanting the last touches; at Venice, in the possession of the Count.
—— Madame Recamier, left in the model.
—— Gio. B. Canova, not quite finished in the marble.
Rome (an Allegorical Head), and Bust of the Chevalier Azara—medallions, originally forming parts of a bas-relief.

BAS RELIEFS.

1790 The Death of Priam.
—— Briseis consigned to the heralds by Patroclus.
—— Socrates defending himself before his judges.
—— Socrates sending away his family before drinking the poison.
—— Socrates drinking the poison.
—— The Death of Socrates.
—— The Return of Telemachus.
1792 The Offering of the Trojan Matrons.
1795 Instruction, or the Good Mother.
—— Charity, or Good Works.

DATE.
1797 Venus dancing with the Graces.
—— The Infant Bacchus.
—— Socrates rescuing Alcibiades.
—— The City of Padua, a monument in honour of Bishop Giustiniani, and placed in the building of the Congregazione de Carità at Padua.
—— Death of Adonis.
1800 The Descent from the Cross. This model was executed in marble, by Antonio d'Este, for Count Widiman, and is now at Venice.
1801 Hercules Infuriate.
—— Helen carried off by Theseus.
1822 Seven Rilievos for the Metopes of the Temple at Possagno; viz.
The Creation of the Sun, the Earth, and Moon.
The Creation of Man.
The Death of Abel.
The Sacrifice of Abraham.
The Annunciation.
The Visitation.
The Presentation.

MONUMENTS.

1787 Tomb of Clement XIV. (Ganganelli), in the Church of the Holy Apostles, at Rome; height of the pontiff, 13 Roman palms; of the figures, 11 palms; the architectural part is also the invention of the sculptor; the Clay Models, in the same size, were formed in 1783 and 1784; the whole in Carrara marble.
1792 Tomb of Clement XIII. (Rezzonico), in the Church of St. Peter at Rome; height of the pontiff, 19 palms; that of the Genius and Religion, 15 palms; the lions are also colossal. The idea of this monument, and several of the figures, are anterior in date to that of Ganganelli, also in Carrara marble.
1794 Monument of the Chevalier Emo, executed by order of the Venetian Senate, and placed in the arsenal at Venice.
1804 Model of a Monument intended to be erected to the memory of Francesco Pesaro.
1805 Monument of Christina, Archduchess of Austria; in Carrara marble; the figures the size of life; erected in the Church of the Augustines at Vienna.
—— Model of a Monument for Victor Alfieri; in the studio of the sculptor.
1806 Monument of the Countess d'Haro, daughter of the Marchioness de Santa Crux; figures in mezzo-rilievo, of the natural size; left in the studio of the sculptor.
—— Sepulchral Vase, in marble, ornamented with small bas-relief, to the memory of the Baroness Diede; situated at Padua.

DATE.
1807 Monument of Alfieri, with a colossal figure of Italy; in the Church of Santa Croce at Florence.
—— Model, in little, of a monument to the memory of Lord Nelson; a spontaneous tribute of the private admiration of the sculptor for the British hero.
1808 Monument to the memory of Gio. Volpato; placed under the porch of the Church of the Holy Apostles at Rome.
—— Monument to the memory of Count Souza, placed in the Portuguese Church at Rome: a repetition of this monument was executed and sent to Portugal.
—— Monument to the memory of the Venetian patrician, Gio. Falier, executed as a tribute of the sculptor's gratitude: it was forwarded to Venice after the death of Canova.
—— Monument to the memory of Frederick Prince of Orange; erected at Padua.
1812 Monument to the memory of the Countess Mellerio; situated in the villa Mellerio, near Milan.
—— Monument to the memory of Gio. Battista Mellerio; also in the villa Mellerio.
1815 Monument to the memory of Count Trento; erected at Vicenza.
1817 Sepulchral Monument of Cardinal York, with busts of the three last Stuarts, in mezzo-rilievo; erected in St. Peter's.
—— Sepulchral Monument for an unknown person, with rilievos of two winged boys supporting a medallion, the portrait of a lady.
1818 Monument of Signor D. Manzoni, of Forli.
1822 Monument in marble to the memory of Count Fausto Tadini; erected at Zovare.
—— Monument of the Marquess Salsa Berio, of Naples.



ANTONIO CANOVA.

taken immediately after death, by Luigi Azimonti

Engraved by H Moses

MEMOIR OF CANOVA.

BY COUNT CICOGNARA.

ANTONIO CANOVA was born in 1757, at Possagno, a village situate amidst the Asolani hills at the foot of the Venetian Alps. Pietro, his father, and also Pasino, his grandfather, were sculptors of repute at that time, as their numerous productions attest, consisting chiefly of monuments, altars, and similar works consecrated to religious purposes, in the churches of that district. By the death of his father, Antonio became an orphan in the third year of his age, and his mother Angela Zardo marrying shortly afterwards, and returning to her native town of Crespano, the infant was left to the care of his paternal aunt, Caterina Ceccato, by whom he was affectionately nurtured. His mother had by her second marriage, his step-brother the Abbate Giovanni Battisti Sartori.

Deprived of his father, young Antonio was indebted for the rudiments of his art to his grandfather Pasino, who adopted the excellent method of teaching him early the familiar use of the implements of sculpture, employing him on the works on which he was himself engaged. By this useful discipline, his hand acquired mechanical skill, while his mind was growing to maturity, and he early possessed the advantage of being able to execute the rapid instantaneous conceptions of his genius with a corresponding facility.

It happened at this time that Giuseppe Bernardi, surnamed Torretto, nephew and pupil of old Torretto, who was one of the best Venetian sculptors, was staying for some years at Pagnano, a short distance from the villa of Asolo, where the patrician Giovanni Falier took so much pleasure in embellishing his palace with the works of contemporary artists. This nobleman observing the strong disposition of the youth for the arts, placed him with Torretto, with the view of facilitating his progress, and further engaged that he should accompany the artist to Venice, when the works on which he was employed should be completed,—which accordingly took place about two years after.

By the death of Torretto, Canova was left without any guidance or restraint, having received from his master only the first instructions in his art, and before he had acquired the maturity of strength necessary for venturing on the new and arduous career to which he even then felt himself incited by the most auspicious confidence. He had enjoyed, however, ever since his arrival at Venice the protection of his excellent patron Falier, and found an immense source of knowledge and improvement in the gallery of plaster casts of the Commendatore Farsetti, comprising all the celebrated remains of antiquity, which, with a noble liberality, was devoted to the use of young students, and the public curiosity. There was also at that time an academy at Venice, calculated to excite a spirit of emulation among the young artists, but which was not enlightened

by those juster principles whose influence began then to be partially visible, and was precursory of a new revival of the arts in Europe.

Young Antonio was now placed with the sculptor Gio Ferrari, Torretto's nephew, and worked with him on the statues that embellished the gardens of the Casa Tiepolo, at Carbonara: here he had young Gattinoni for his associate and rival, whose death, however, happened soon after, when he had excited high expectation of future eminence. Canova did not continue in that school for more than one year; for, becoming strongly convinced of the necessity of a wide deviation from the rules of art which he saw practised, he boldly resolved to endeavour to explore those paths which he thought had been used by the ancients, and from which he beheld with surprise and regret the departure of his contemporaries. His proficiency even at that early age was considerable, as it is attested by the two baskets of fruit which he sculptured in marble, in his fourteenth year, and which are yet to be seen on the first landing-place of the Farsetti palace, now the Hotel della Gran Brettagna, at Venice.

His first effort was a group of Orpheus and Eurydice in the natural size, taken at the moment when, forgetting the cruel prohibition, he sees his mistress separated from him for ever; a subject which is, perhaps, more suitable to the canvas than to marble, from the smoke and flames in which the figures are usually involved. The statue of Eurydice was completed in his sixteenth year, while passing the summer at the villa of his patron, having previously studied the model at Venice: that of Orpheus was begun the following year, in a study which he then occupied on the ground-floor of the inner cloister of St. Stephano. This composition, in soft stone, was publicly exhibited in Venice, on the occasion of the festival of the Ascension, and first awakened the admiration and ambition of his countrymen, who then began clearly to foresee the meridian glories announced by so bright a dawn. These two statues are now preserved in the Falier palace at Asolo. In the following year he repeated this subject in marble, in a rather smaller size, for the senator M. Antonio Grimani. The destiny of this group has been remarkable, the figures having been separated from each other; and the fate of that of Eurydice being even now unknown; the Orpheus was sold by Grimani to Sig. Lorenzo Vanzetti of Vicenza, and afterwards resold by him for a considerable sum, and sent to Vienna, having had some injuries, which it had suffered, previously restored by the sculptor Bosa. A still worse fortune befell the statues of Apollo and Daphne, which he had sketched in soft stone, and which were destroyed by the brother of the late Luigi Verona at Padua: but the most elaborate composition which Canova executed previously to his departure from Venice, was the group of Dædalus and Icarus, in which he more signally evinced his daring abandonment of conventional modes, and his entire devotion to the guidance of nature. This group, which is now in the Casa Barbarigo Pisani, was executed in a more convenient study, which had been procured for him near to the passage of St. Maurizio, where he also sculptured the statue of Esculapius, and one of the Marquess Poleni: the former being now in the villa Cromer at Monselice, the latter in the Prato at Padua.

The rapidity of his progress now prompted his illustrious patron to procure for him more adequate means, and a loftier theatre for the exercise of his powers; which he effected in concert with the Chevalier Girolamo Zulian, who was at that time the Venetian ambassador to the Holy See, and his intimate friend; procuring for the young artist the means of visiting Rome, and of pursuing his studies there with every necessary advantage. Accordingly, in December, 1780, Canova entered for the first time that seat of the arts, little imagining that he was destined to attain there to the highest rank and to establish rules of art, by his example, which would extend their influence to the remotest posterity. A year had elapsed from the date of his arrival at Rome, before a pension from the Venetian government was obtained for his support: this was, however, finally decreed in the following December, consisting of an annual allowance of 300 Venetian ducats, for three years, a sum fully equal to the moderate wants of the artist, and which, although it does not

exceed the half of the stipend now granted in similar cases, was at that time thought amply sufficient.

On his first arrival at Rome, Canova had experienced the kindest reception from the Venetian ambassador, and had free access to his splendid mansion. This enlightened and accomplished nobleman soon becoming impressed with a high sense of the merit and powers of the young sculptor, procured from Venice a cast in plaster of the group of Dædalus and Icarus, which he had executed in that city, for the purpose of exhibiting it to the artists and connoisseurs at Rome. The house of the ambassador was, indeed, a kind of Athenæum, and frequented by all those most distinguished by talents and genius in that city. On the occasion of the first production of this group, he was surrounded by Cades, Volpato, Battoni, Gavin Hamilton, Puccini, and many other distinguished artists and critics, who contemplated the work with silent astonishment, not daring to censure what, although at variance with the style then followed, commanded their admiration, and revealed the brightest prospects. The embarrassment of the youth at this juncture was extreme, and he frequently spoke of it afterwards, as of one of the most anxious moments of his life; from this state he was, however, soon relieved, by the friendly and paternal address of Gavin Hamilton exciting him to unite with so exact and beautiful an imitation of nature, the fine taste and beau idéal of the ancients, of which Rome contained so many models, predicting at the same time, that by such a course he would greatly pass the limits which had been reached by the moderns; but the censure which he overheard from one who stood behind him was more agreeable to the young artist than any direct eulogium: this Aristarchus observed that, from the effect produced on the observer by the naked forms so carefully finished in this group, they must have been taken from the life, when in reality they were wholly the result of his severe study of the human form, entirely unassisted by mechanical means: this greatly encouraged the young artist, and convinced him that he had already raised himself above the mediocrity of his contemporaries.

From the moment of his arrival at Rome he had commenced a severe and profound study of the great models of ancient art, without however neglecting the fruits of his previous close observance of nature, the expression of which he always proposed to himself to make a distinguishing quality in his works. He had a profound contempt for all conventional modes in the arts, and was led even in that early age, by a correct taste, rather than by instruction, to prefer, among the monuments of ancient art, those which were of the age of Phidias, in which the lofty conceptions of the artist are most closely united with truth of expression; a decision which has since been fully confirmed by the exhibition made to Europe by the British Museum, of the first certain monuments of the arts of that era.

It may be proper to take here a slight survey of the various circumstances which had promoted the improvement in the arts previously to the arrival of Canova at Rome, for the influence of the genius of one man could not have been wholly adequate to the reconducting of art into its true but forsaken paths, unless the approach to them had been cleared by the sound judgment of some of his predecessors, and without the aid of other favouring circumstances: indeed, the influence of established practice and professional jealousy created no trifling obstacles to the progress of Canova; these, however, his modest and unpresuming conduct aided greatly to remove, while an air of triumph and superiority would, by wounding the feelings of his rivals, have created additional opposition. Already, however, many causes had existed tending to an improvement in the arts; among them may be enumerated the encouragement to right studies given by the Marquess Tanucci, at Naples; the protection afforded to literature and the arts at the courts of Charles III., Leopold, Benedict XIV., Clement XIV., Pius VI., and by Cardinal Silvio Valenti, the Colbert of the Holy See; by the Albani, the Zelada, and the Borgia; the studies of Mazzocchi, Bajardi, Galliani, of the two Venuti, of Maffei, Gesnero, Gori, Passeri, Paoli, and Amaduzzi; the good taste diffused by Cochin, Bellicard, Burlington, Mariette, and Sir William Hamilton; the Herculaneum discoveries; the Travels of Saint

Non, Norden, Pocock, Wheeler, Spon, Rivet, and Stuart; the exact admeasurement of ancient architecture by Des Godetz; the masterly works of the Piranesi on the Antiquities of Rome; the illustration and rendering public of galleries and museums, by means of engraved copies; the opening of baths: the study of the galleries of the Vatican; the excavation of old edifices; the collection and illustration of old inscriptions by Morcelli Marini, Zoega, Fea and Akerblad; the great works of Visconti and Winckelmann; the enlightened taste of the Earl of Bristol, and of the Ambassador D'Azara, for these studies; the genius and profound erudition of Hancarville; the valuable collections of Hamilton, Jenkins, and Agincourt; the perfection of the intaglios of Pickler; the fine and bold designs of Flaxman; the attraction given to these studies by the accomplished Algarotti; the triumph over prejudices of the formidable Milizia; the labours of Temanza and Lanzi—these all supplied immense sources of aid to the young Phidias, and seemed to him to point out that moment as the favourable one for the giving of a different direction to sculpture from that which was pursued by living masters.

It is remarkable that both sculpture and architecture should, at this time, owe their revival to the genius of Venetians; for while Canova was sculpturing *his* first great works at Rome, Ottone Calderari was reviving the Grecian taste in Vicenza, and Querenghi at St. Petersburg was fulfilling, in a masterly style, the magnificent views of that imperial court, by the erection of sumptuous and elegant edifices of every description. It must be allowed, however, that no ordinary degree of genius and courage was required to break loose from the false and vicious rules of art which then prevailed, particularly in sculpture, as not one of his contemporaries had, with all the incitements which have been enumerated, yet advanced a single step in that direction. Indeed, the works which Canova first saw in Rome, the productions of Agostino Penna, Pacili, Bracci, Sibilla, Pacetti, and Angilini, are already sunk into total neglect; neither can we discover in them the source of the slightest excitement to the improved style which the Venetian pupil afterwards acquired.

The Chevalier Zulian now saw the importance of giving effective assistance to the developing powers of Canova; he therefore placed at his command a fine block of marble, to be devoted to a subject of his own choice, and to show the profit derived from his residence and studies at Rome. This was the first marble sculptured by Canova, on those true principles by which he had proposed to himself to be guided in his works, a composition by which a new path was opened to all the productions of the imitative arts. The subject which he chose was Theseus, conqueror of the Minotaur, and the work was conducted throughout in the palace of the Venetian ambassador. It was a highly interesting moment, when his excellent patron produced a cast of the head only of the Theseus to a party of the first artists and critics assembled in his house, without informing them from whence it had been obtained; all concurred, however varying in other points, in pronouncing it to be of Grecian workmanship; many thought they had seen the marble from which it had been taken, not being able, however, to recollect exactly where it was; but when the ambassador conducted them before the original and entire group, their surprise was indeed extreme, and they were forced to exclaim, that by this work art had commenced a new career; on this occasion it may be said that Theseus was the conqueror, not only of the Minotaur, but of Envy also, forcing from rival artists the first homage of their admiration of Canova, who, at so early an age, had raised art to a higher degree of perfection than had been attained by any sculptor since its revival in Italy.

Before the expiration of the period for which his pension had been granted by the Venetian senate, the judgment and friendship of Gio. Volpato procured for him the commission to execute a monument for the celebrated Ganganelli: this flattering offer he would not however accept without the permission of the Venetian government. This being obtained, by which he was left entirely at liberty in the choice of the place of his abode and in the exercise of his talents, he gave up his study in Venice, which was finally closed in 1783, and, returning to Rome, applied himself wholly to this great work, which proved the means of raising his fame to the very highest rank. Pre-

viously to this undertaking, he had sculptured at Rome only his Theseus above mentioned, and a small statue of Apollo, in the act of crowning himself, which he presented to the Senator Abondio Rezzonico, one of his patrons, who died in 1782. That severest of critics in the fine arts, Francesco Milizia, a man of profound judgment and independent mind, but violent and bitter in the expression of his critical opinions, was struck with astonishment at the excellency of the execution of the monument of Gauganelli, and openly declared the highest admiration of it in his letters—it also received the high encomiums of all possessing any knowledge and taste in such subjects. To Volpato posterity are much indebted, for, with judicious confidence in the talents of the young sculptor, he procured the confiding of this work to him, and thus afforded an opportunity of making known his extraordinary powers to the world; the greatest capabilities being often unproductive, from the want of such favouring circumstances.

At the same time that this great work was in progress, he produced a youthful Psyche, and also modelled many other works, particularly those beautiful compositions in bas relief, which first opened the eyes of modern sculptors. These, which he used to model as a relief from more arduous studies, began to appear about the year 1790; and before any artist had ventured on anything in this style: they were all left in the clay models, except that of Socrates parting with his family, which was worked in marble with great care and accuracy, and is now in the possession of the Chevalier Giuseppe Comello at Venice. Canova rarely employed his chisel on portraits, or bas relief, leaving, in them, a field open for the exertions of minor artists, and dedicating himself with surprising ardour to the greater objects of colossal statues, monuments, and groups.

The commencement of one composition was not delayed until the completion of another, but while his chisel was still employed on the tomb of Ganganelli, he was forming the clay model of that of Pope Rezzonico, which was placed in the church of St. Peter in 1792; during the few succeeding years he executed several statues and groups of Cupid and Psyche variously represented; the group of Venus and Adonis; the monument of Emo, now in the arsenal at Venice; the first statue of Hebe, and the first of the Penitent Magdalen. All these works were completed before the expiration of the 18th century, so that in the course of twenty years he had produced a greater number of works than many laborious artists have in the whole of a long existence: and it should be remembered that the practice which he himself subsequently introduced for lessening the labour of the sculptor, by employing inferior workmen to reduce the block to the last stratum of the superficies, was not then in use. This adoption of mechanical aid he effected by forming his models of the exact size in which they were to be worked in marble, and with the utmost accuracy; he always, however, applied himself the last hand to his works, giving to his marbles a softness and delicacy of contour, and a minute accuracy of expression, for which we should look in vain in the works of others of that time. Indeed, the great superiority of Canova is more particularly seen in these last fine touches of art, to which no one can perhaps equally attain who has not early acquired a familiar use of the chisel, but trust their fame to the hands of subordinate artists; the last minute and finishing touches are those which require the highest powers of the artist, and are the means of producing his noblest effects; and in this respect the studious care of Canova is observable even in his latest works; but it is deeply to be regretted that the abuse of his physical powers in the early part of his life, when employed on his first great works, and the want of those pecuniary resources which he could afterwards command, greatly weakened his constitution; and he often declared that he was no longer able to sustain the enormous fatigues which the lions in the monument of Clement XIII., and certain drapery in that of Ganganelli, had cost him; the use of the trapano, which is attended with a pressure on the breast, had already produced a depression on that part which was perhaps the origin of that complaint under which he finally sunk.

In 1799, the Prince Rezzonico having occasion to undertake a journey into Germany, was pleased to take Canova with him, with the view of affording him some relief and repose from the

great abuse of his health and strength: he accordingly accompanied the Prince to Vienna and afterwards to Berlin. This journey was highly beneficial to Canova, by diverting him in some degree from his habits of too close application; and perhaps he was indebted to it for the many years which he afterwards lived and devoted to his art.

It was during the interval from 1792 to 1799 that Canova found an agreeable relief in the occasional use of the pencil, executing in all twenty-two pictures of various dimensions: after which he never resumed it until August 1821, when he retouched with great boldness the large painting which he had executed for the church of Possagno in 1797, of the height of twenty-eight palms; the subject, the appearance of the Eternal Father to the three Marys, and the disciples lamenting over the body of Christ. It is not true, as has been sometimes stated, that he thought very highly of his pictures, and that they had withdrawn his attention from more important subjects. This is sufficiently refuted by the short period of his exercising the art, the extreme facility of their style, the unwillingness he had that they should pass into other hands, although very flatteringly sought after, and the modesty with which he showed them rather as the fruits of his leisure hours than of his serious study. This recreation, in which he found so agreeable a relief, arose from his return to those habits of living to which he had been accustomed from his early youth at Venice; having contracted an intimate friendship with Mingardi, one of the best painters of that day, by which means he naturally became familiarized with the pallet: but the style which he saw practised at Rome was very different from that of the Venetian colorists, who, still influenced by the true masters of the pencil, did not hold in much esteem the pictures of Mengs, Battoni, and Maron; and it was no little gratification to him when one of his heads, coloured from the mere recollection of the manner of Giorgione, was taken by the connoisseurs for the work of an old Venetian master.

The personal habits of Canova were throughout his life regular and moderate; he rose early, and immediately applied himself to his designing or modelling, and afterwards to working in marble; he was always disposed to live abstemiously, as well from motives of health as of reflection, as his intense application had made him easily susceptible of severe stomach pains; and in his twenty-seventh year he was attacked by a violent and complicated disorder, which ever after threatened him from time to time with a return, requiring of him great caution, and confirming him in his natural disposition for a sober and regular mode of living. It was his daily custom to restore his powers by a short repose after eating; and the friends who dined with him always took care to introduce light and diverting topics of conversation, and to avoid subjects of the arts, or of a nature to highly excite his imagination or feelings; a slight emotion having the effect of disturbing his usual repose. He seldom went from home, but passed his evenings in receiving his friends, with an extreme gentleness and urbanity of manners, but without the slightest approach to meanness or affectation.

It was his constant rule not to have pupils, at least in the strict sense of the term; and he was used to assign as a reason for it, that if a youth of good capabilities were to study under him, the merit of his works would be attributed to the master, who would thus derive from it the benefit due to the unrequited pupil; but it was his invariable custom, whenever a young artist evinced more than ordinary power, or when any one of his workmen raised himself above mediocrity, to give him every encouragement, to procure commissions for him, and even to set him to work on his own account; as in the instance of his causing to be sculptured at his own expense so large a portion of the statues which adorned the Pantheon, but which have since their expulsion thence been received into the various galleries of the Capitoline museum. At any moment when required, he would leave his own work to go to the study of an artist who wanted his counsel or opinion, which he gave with such cordiality, as never to wound their professional pride, but, on the contrary, as always to afford them aid and encouragement. To those who express surprise that not a single pupil of Canova can be absolutely cited, it may be answered that, if they will compare the state of his art at the era of his earliest productions with that of the present day, it will appear most convincingly that the effect

of the examples which he has afforded to all Europe in his own works, has been infinitely greater than what could have been derived from a few precepts inculcated in his private study.

He was very solicitous to instruct and adorn his mind in every respect that could tend to the perfect education of an artist; he read himself, but more often caused to be read to him, while at work, the classical Grecian, Roman, and Italian writers, particularly Polybius and Tacitus, whom he considered most luminous and characteristic of the times which they so masterly describe. His own style in writing was always simple and ingenuous, although his letters serve to show the progressive correctness of his language, so that the later ones, without losing their original force and freedom, and while uncorrupted, on the other hand, by the obscure affectation of modern style, are more elegantly written than those of an earlier date. He never wrote with the view of publishing on the subject of his art, although it appears from one of his letters that he had thoughts of doing it, limitedly, however, and with much reserve: in a letter to a friend, dated 1812, he says, "You will be surprised when I tell you that I have never written a single line on the subject of my art: I have, however, always had an intention, but have not yet found the moment for carrying it into effect; perhaps at some future time I may. I have determined, however, to give observations on my own works, extending them, perhaps, to the general subject of sculpture and its few elements; but not to make a work of it, which I could never be so silly as to think of, but shall confine myself to the mere exposition of the principles on which I have pursued my labours, and nothing more." When circumstances necessarily required it, he committed to paper some valuable remarks, not, however, in the language of dictation, although his authority was always willingly submitted to. His clear, measured, and precise opinions were, however, sometimes secretly noted by his friends: some of these will be made public by his memorialist, who even while he was living had thoughts of publishing them in the disguised character of an old manuscript lately discovered in the archives of the Academy of St. Luca; for in this form only would he consent to have his opinions, so ingeniously obtained, communicated to the world.

His susceptibility and active fancy gave great quickness and energy to his invention, prompting his imagination spontaneously, and without effort, to reach the great and excellent in his designs. He usually threw his first thoughts on paper in a few slight outlines, which he often varied and retouched, and then sketched in clay or wax, in small dimensions: with this he studied the composition of his subject, which was afterwards transferred to the full-sized model, and perfected with all the resources of his genius and art. His tranquillity was never in the slightest degree disturbed by jealousy of the success of others, but on the contrary he always spoke of his rivals and of artists of merit with the utmost candour and good-will. It was never his wish to be adopted as a model, or to have direct imitators, observing, that the great masters, by whom he had been guided, were equally accessible to all, being no others than nature and antiquity. He was, however, obliged to allow that, at the era of his first arrival in Rome, these two sources of instruction had been neglected, and that he had been the first to apply the means of improvement which they afforded; but it was with the utmost caution and modesty that he noticed this fact, to avoid wounding the pride of others, who were not very willing to do justice to his services, and attributed much to themselves which was justly his due.

Criticism likewise never produced any irritation in him: if false and violent, he wholly disregarded it; if just and modest, he adopted the means of improvement which it furnished, always, however, showing great deference for enlightened advice. When some of his friends wished to reply to a certain Sig. Fernow, who had published a pamphlet against him in German, from which extracts had been made into the Encyclopædian Journal of Naples, he earnestly dissuaded them from it, saying, that it was for him to answer it, but only with his chisel and by an improvement in his works; but he would listen with attention to observations on his works, even by the most uninstructed, from which, as Virgil could extract thoughts from the verses of Ennius, he sometimes obtained some useful

wants of the youths dependent on the arts; employing also numerous artists in making drawings and highly finished engravings of his works, and establishing an extensive engraver's press, an example which was afterwards followed, but with a different object, by many others.

One of the memorable circumstances in the life of Canova is the last journey he made to Paris, when, bearing the special mission of the Holy See, he mingled with the great personages there assembled, and reclaimed the spoils which the triumph of the Gallic eagle had swept from the Campidoglio and the Vatican; the zeal and anxious exertions are indescribable which this worthy son of Italy used to execute the charge of his master, and to regain for his country her violated treasures; the firmness with which he urged the claims of Rome, and his unwearied efforts to unite in her favour the various interests and opinions, will afford an interesting subject to the future historian of this illustrious man. His re-entrance into Rome was a real triumph; again the Transfiguration heard hymns in honour of the memory of Rafaelle, and the Apollo and Laocoon recalled to Rome, now weak and fallen, the memory of those joyous days when, amidst the triumphal pomp of a Titus, or an Emilius, the spoils of conquered nations entered her walls.

It was in these circumstances that Canova, deeply affected by the great events of the times, so little to have been foreseen by human thought, conceived the design of perpetuating the memory of the happy return of the Pontiff to his church; and he accordingly, that same year, produced the model of a grand colossal figure of Religion, of the height of thirty palms, which he proposed to execute in marble at his own expense, and make an offering of to the Christian world. By the completion of this design, the present age would have possessed a wonder of art and sublimity to which it has never yet seen anything equal; emanating too solely and spontaneously from the mind of the artist, wholly uninstigated and unaided by extraneous means: all Europe looked forward to see it adding to the glory of the Vatican, or adorning the magnificent space of the Pantheon. Already the model was completed, the marble disposed, and the chisel of the sculptor suspended, until the signal of authority should be given, by pointing out the place appointed for its reception. It will be for history to explain the causes of the frustration of this devout and magnanimous design, and perhaps it may be found needful to draw a veil over the motives to which it may be traced; posterity will with difficulty believe that no place could be found at Rome for the reception of the sacred image of Religion. It is, however, certain that the model remained for many years the object of public admiration, a masterly engraving being made from it with the following inscription:—Pro felici reditu Pii VII. Pontificis Maximi, Religionis formam sua impensa in marmore exculpendam Antonius Canova libens fecit et dedicavit. Finally, it was worked in marble a little above the natural size, by the order of Lord Brownlow; and the emblem of Catholicism was thus rejected from the Tiber, and found refuge on the banks of the Thames.

This extraordinary circumstance did not, however, depress the mind of Canova, who, actuated by the deepest religious feelings, had already formed the design of consecrating his fortune and the last efforts of his genius to the commemoration of a period in which the inscrutable decrees of Providence had been so remarkably displayed; and that the statue which he had consecrated to this pious purpose might not be profaned by any less sacred use, he resolved on the raising of a temple for its reception in his native place, to be enriched with the productions of his chisel; by which also he would open a perpetual source of prosperity for his native village in the concourse of workmen, the visits of strangers, and the expenditure of his entire fortune. The first stone of this sumptuous edifice was accordingly laid in July, 1819, amidst an immense concourse of people, with all the solemnities of religion, and the deep emotions of the assembly; but he had not foreseen that this design would require an infinitely greater expenditure than that of the colossal statue; to supply which, it became necessary for him to renew his labours, and to undertake fresh commissions; accordingly, he set about new statues, groups, and monuments, working incessantly, and with all the ardour of his youthful application,—his mind always intent on the great object of his pious wishes; it is not, therefore,

improbable that this greatly increased exertion, and the mental excitement consequent upon it, tended to accelerate the termination of his existence.

Even at this stage of the life of this great artist, the connoisseur may find new advances towards excellence in his works, which is obviously to be attributed to the opportunity which his voyage to England afforded him of contemplating, for the first time, the marbles of the Parthenon in the British Museum. The lofty terms in which he spoke of them on his return, the profit he derived from them, and the devoted admiration which he ever after entertained for them, are subjects of great and various interest; he himself acknowledged that a visible improvement, and the highest efforts of his chisel, were to be found in the works which he executed subsequently to his visit to London.

In the latter part of 1821, he took a journey to Possagno to inspect the progress of the work there, and made many important alterations in his first designs, necessary in the adaptation of an edifice evidently formed on the united recollections of the Parthenon and the Pantheon to the purposes of a Christian church. On his return to Rome he modelled the group of the Piety, one of the principal works which remain to be executed in marble, to the great regret of all capable of feeling the beautiful and grand in art; the first conceptions of this group were most felicitous, and the composition most rapid, suffering neither pause or amendment in its progress, although, from the profound science it involves, the artist had evidently to overcome great difficulties in the expression of his ideas; when completed, however, it formed the wonder of all Rome, and of the strangers then in that city. In the course of the winter, he modelled a monument for the Marquess Berio, of Naples; seven designs for the Metopes of the church at Possagno, the subjects being taken from sacred history; and a colossal bust, the portrait of an intimate friend; with the advance of spring, he completed, with a delightful finish, the group of Mars and Venus for his Britannic Majesty, and also completed the recumbent statues of the Magdalen and the Endymion, which he had executed for two distinguished English noblemen. Besides these important objects, he proceeded, at every leisure moment, with other works which he had on hand: the Sleeping Nymph, Dirce, Nurse of Bacchus, a repetition of the Nymph awakened at the sound of a lyre, a Danzatrice, and various busts and other minor works.

In the month of May he went to Naples, to inspect the wax of his second colossal horse, preparatory to the fusion of the work, and returned to Rome with a tendency to disorder in his stomach, which was always badly affected by that climate; having recovered himself in some degree, and completed the works above mentioned, he left that city, for the last time, in September, for Possagno, hoping to derive benefit from the journey, and from his native air, and arrived at that village on the 17th of the same month; but, as was usual with him, he travelled too hurriedly,—the ill effects of which were increased by the heat of the weather, which was, in that year, unusually great throughout Italy; he was consequently very ill on his arrival, but continued there until the 3rd October, without taking to his bed, expecting relief from the waters of Recoaro, from which he had, on former occasions, derived benefit. All was, however, unavailing. On the 4th he arrived at Venice, intending to stay there two or three days, having written as follows in the last letter that was signed by his hand:—"My health goes on as usual, or is perhaps rather worse than it was; for a few days I thought it getting better, but I was disappointed; perhaps the journey to Rome may restore me; I would fain embrace you again." No sooner had he taken up his abode, as he was accustomed, under the friendly roof of the Casa Francesconi, which he preferred to the many splendid mansions which were emulously opened to him, than he took to his bed.

The stomach failing in the performance of its functions, increased his uneasiness; nor could medical aid at all abate a constant hiccough which gave him the greatest distress; his pulse, however, remained unaltered, and his head unaffected to his last moments. The friends whom he saw around him endeavoured, but ineffectually, to conceal the alarm and distress by which they were agitated. He heard with perfect calmness the announcement of the necessity of

arranging his wordly concerns, and confirmed the disposition which he had made of his affairs many years before at Rome, but now made his property chargeable with the expenditure required for the completion of the church at Possagno, appointing his step-brother sole executor and heir; the latter thus became rather the distributor of his wealth, than the heir to it. He also expressed great satisfaction at having completed all the works for which he had been paid in anticipation.

Continuing for several days to get gradually worse, he performed the last offices of religion, and resigned himself to die with the utmost constancy and serenity, uttering only short sentences of a pious nature to his attendants: to those who administered to him the last soothing remedies, he said with his usual kindness of manner, "Yet give it me, that so I may remain a little longer with you." Approaching nearer to his end, he said to those who moistened his dying lips, "Buono buonissimo, —mae inutile;"* his last words were "Anima bella e pura:"† these he uttered several times just before he expired, and if his spirit was not wandering at that moment, it may be said that he died without any mental aberration. He spoke no more, but his visage became, and continued for some time, highly radiant and expressive, as if his mind was absorbed in some sublime conception; creating powerful and unusual emotions in all around him: thus he must have looked when imagining that venerable figure of the pontiff, who is represented in the attitude of prayer in the Vatican. His death was wholly unattended by the agonies which make a death-bed distressing; nor did even a single sigh or convulsion announce his dying moment. This took place on the morning of the 13th of October, he having then nearly completed the 65th year of his age.

On the opening of the body, it was found that his death had been caused by a paralysis of the stomach, promoted by the schirrous state of the pylorus, by which the passage of food into the intestines was impeded.

The loss of Canova occasioned the deepest affliction throughout the city of Venice; the power which regulates human destinies having conducted him to the tomb in that country where he had first drawn breath. The patriarch himself performed the funeral rites; and the academic body, who were desirous of supporting his bier, conducted the coffin of their revered brother and master to the church, and thence to the hall of the academy, followed by so numerous a train, that that vast apartment was insufficient to contain them. The walls of the hall were hung with engraved copies of the works of Canova, so numerous that they appeared the labours of a whole race of artists, rather than of a single mind and hand. The president of the academy, an affectionate friend of the deceased, delivered the oration, exciting in the minds of the assembly the same deep emotions by which he was himself affected. The only torch which burnt beside the bier stood on that ancient bronze which had for so many centuries been used to receive the votes of the patricians, in the hall of the great council, and which was deemed suitable for the last offices paid to the latter glories of the Venetian state.

Immediately after the ceremony, the body was removed to Possagno, where an honourable tomb will be raised to his memory, in the new church now nearly completed. The funeral rites were performed on the 25th of October, and a discourse was delivered by a distinguished prelate to so large a concourse of the inhabitants of that district, that it was found necessary to address them under the open sky. Throughout Italy, the deepest affliction prevailed on this event; Rome, who lost by his death the restorer of her modern greatness, decreed to him the honour of a statue, proclaimed him perpetual president of her chief academy, and ordered for him a funeral in the church of the Holy Apostles, of such magnificence, that all the tributary arts were occupied for many months in the preparation of it; the pope contributing largely to the expense, and the whole of the magistracy, together with the representatives of the first powers in Europe, paying respect to it by their presence:

* Good, very good—but it is in vain.

† Pure and lovely spirit.

likewise Florence, Trevigi, Udine, and Lodi gave each her public demonstrations of grief on this occasion; but none with more zealous promptitude than the Venetian artists, the kind friends and fellow-academicians of Canova. Immediately on his death, they voted to his memory the grandest and most distinguished monument that could be devised: and not to limit the honour of this design to Venice alone, or even to Italy, the subscription was thrown open to all Europe, to whom his fame might be deemed to belong; whereupon the powers then assembled at Verona, following the example of our august Emperor, severally evinced their desire of promoting this object by munificent contributions; as the more distant sovereigns also did, on the announcement of the project. So rapid and considerable was the subscription, that long before the ensuing spring they were in a condition to begin the work.

A monument to the memory of Tiziano had been designed by Canova, in the year 1792, which it was intended to raise in the church de' Frari, in Venice; but the design, which was to have been effected by subscription, failed by the death of the Chevalier Zulian, its chief promoter, in 1795. The model being thus left on hand, without any prospect of its being carried into execution, Canova adopted the same idea for the monument of the Archduchess Christina, reducing, however, the dimensions, and with considerable alterations in the groups. The opportunity of restoring to its original state and colossal proportions, this beautiful composition, far more suitable to a consummate artist than a pious princess, and, perhaps, even better adapted to a sculptor than to a painter; the absence of all rivalship, in the adaptation of the design of him whom all considered as a master, and the means it afforded of employing at the same time the numerous sculptors, who were anxious to pay homage to the memory of Canova, all concurred to justify the choice of this model formed by the hand of Canova himself.

The Academy of Venice, who obtained the heart of Canova, are also now raising a small monument entirely at their own charge, in the hall of their meetings, consisting of an urn of porphyry to contain the precious relic, with ornaments, and an inscription appropriate to the subject and circumstances.

The letters of Canova will furnish to those who shall collect memorials of him much that is valuable and interesting: these will be found in the greatest number with the noblemen Giuseppe Falier and Lorenzo Giustiniani, the heirs of Antonio Selva, the architect; those of the painter Giuseppe Bossi, of Milan; with Count Tiberio Roberti of Bassano, Count Cicognara at Venice, and M. Quatremère de Quincy at Paris.

Canova enjoyed the peculiar protection of the patrician Giovanni Falier, as has been already mentioned, of the Chevalier Girolamo Zulian, of the Prince Rezzonico, and of the Marchioness Gentili, one of the most accomplished women of Rome, at the time of his arrival there. The number of persons connected with him, by the ties of friendship, was also very considerable; but if the degree in which it was enjoyed were to be determined by particular demonstrations of regard, the Chevalier Bossi and Count Cicognara, whose busts, while living, he sculptured in colossal size, and with whom he maintained an uninterrupted correspondence, may, perhaps, claim a distinction in this respect. The following may also be mentioned as his attached friends: Gio. Antonio Selva; the sculptor Antonio D'Esté, the constant companion of his study; the excellent Chevr. Gio. Gherardo de Rossi; that able writer, and his warm admirer, Pietro Giordani; and the secretary of the Academy of St. Luca, the Abbate Melchior Missirini, with whom he was for many years united by a strict similarity of tastes and pursuits; and the Chevalier Tambroni; but Gavin Hamilton, the Scotch painter, was the first at Rome who gained the youthful attachment of Canova, and he was never satisfied with speaking in terms of grateful remembrance of the kind encouragement and counsel which this worthy man afforded him in the difficulties of his early career. M. Quatremère de Quincy, Lord Cawdor, and Sir William Hamilton, also possessed his friendship in a peculiar degree, and gave, on many occasions, unequivocal proofs of an equal esteem; but the most intimate, cordial, and inseparable of all his

friends was his step-brother, the Abbate Sartori Canova, who, from the year 1800, resided entirely with him, and became the participator in his most secret and individual concerns; and to whose sole and sacred friendship he confided at his death the execution of his most cherished designs: but it would not be possible, without exceeding the limits prescribed to this memoir, to mention the many distinguished and enlightened persons who experienced from Canova the most ready intimacy and kindness. To him who shall undertake a more comprehensive and detailed account, these anecdotes will furnish much that is interesting, as well to his contemporaries as to posterity.

The high esteem in which Canova, while living, was held throughout Europe, is one of the most honourable records of art, and of requited genius; for, not only was he an object of admiration to Italy, and his own countrymen, but had in France also for his admirers, all those persons most distinguished for taste and impartiality of judgment; very unjustly have the French been charged with holding his talents in light estimation, as is evident from the flattering notice he received from their learned bodies, the study and imitation of his works, the high price at which they were sold there, and the public expression of regret at his decease: nor was their respect for him at all diminished by the zealous activity which he showed in recovering from them the precious spoils of his country. In England he was held in equal, or even greater estimation, and received, during the short visit he paid to that country, after his last journey to Paris, the most generous and distinguished notice and attention.

The questions most commonly and earnestly put are, if Canova has reached in sculpture the excellence of ancient Greece, in what points the comparison may be made, and by what means he surpassed the sculptors of the age of Julius and of Leo. Contemporary jealousy will not allow of his title to this elevation; but this opinion will not greatly surprise those who are intimately acquainted with living artists, while to an unbiassed posterity may be confided the rank that he will permanently hold in the arts.

The sculptors of the fifteenth century, when the arts were subsidiary to religion, which was the chief promoter of their revival in Europe, reached a high degree of excellency, so far as regards expression, and the simplicity and devotional air proper to subjects of piety: the works of that period are accordingly characterized by a timid expression of religious sentiments and emotions, and confined to a mere imitation of nature. By degrees the ambition began to prevail of surprising the beholder, and of displaying the artist, to the sacrifice of truth of effect. The successive sculptors of the sixteenth century proceeded to operate with greater boldness, and throwing off what they deemed the servile yoke of the imitation of nature, but without substituting a beau idéal, founded on the antique with the view of attaining to greater originality, proceeded from one license to another, until all rules were abandoned; while destitute of the force and science of Bonarroti, they possessed no qualities to redeem the faults which he, as a sculptor, had rendered the idols of his age. A superiority over the masters of both these periods will then be readily accorded to Canova, who, with nothing of hardness or timidity in his imitation of nature, or of falseness and tendency to error in his beau idéal, formed a style, by the happy and inseparable union of these two kinds of imitation, which constitutes the true path to perfection; and if Michael Angelo has left a mighty name behind him, in works of the pencil and of architecture, it is not necessary that posterity should overrate the paintings of Canova, or the edifice he raised at Possagno, to preserve the balance between them, while his superiority in sculpture more than supplies any deficiency in respect to the other two branches of art.

The degree in which Canova approximated to the excellency of Grecian art, is shown in his masterly manner of treating those bold and novel conceptions, for which neither antiquity or the age of Leo had afforded him any precedent, and in which he stood entirely alone and original. These possess a justness and propriety of style, a freedom from all extravagance, while the character and attributes peculiar to each work are never confounded together. In all his various productions, we

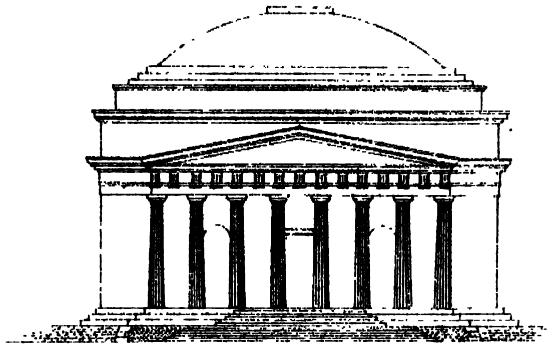
can always admire a scrupulous perfection in the extremities, a charming sweetness of contour, and a peculiar grace, but without affectation, in the motion of the neck, giving a fine expression to the head, and graceful disposition of the shoulders: but his marbles are above all distinguished by the exquisite representation of the flesh and appearances of the skin; without, however, degenerating into a minute and servile imitation: he seems to have proceeded by first impressing on his statues all the divinity of his beau idéal, and afterwards recalled them, if it may be so expressed, to humanity, by scattering here and there those traces of reality, which his attentive observation of the natural supplied; these masterly strokes raised his figures into life, all the softness and delicacy of which were added by his last fine touches.

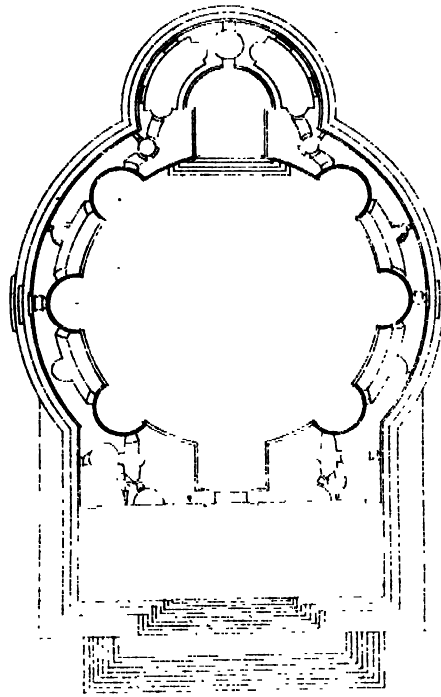
Sensibility and quick perception will fully suffice, without critical knowledge of art, to feel all the fineness and justness of his expression. The fury of Hercules hurling Lichas into the sea; the noble and heroic air of Theseus, in the act of slaying the Centaur; the various characters of Hector and Ajax; the pious family of Clement XIII.; the deep affliction in the family group, on the tomb of the Countess D'Haro; the lofty courage of Creugas; the fell expression of that of Damoxenus; the mild dignity of Washington; the deeply impassioned group of the Piety; without mentioning his subjects of beauty and grace, so expressive of voluptuous, but at the same time pure and innocent emotions: these alone will be sufficient to sustain the character of Canova, in any trial or comparisons that may be made. Although he may not have reached the excellency of the Grecian masters, particularly in those few instances in which some degree of imitation of their works is observable, yet it may be affirmed that he affords the only example hitherto of such an attempt being made with any degree of success. This is attested by his statues of Perseus, and of the mother of Napoleon, which remind us of the Apollo and the Agrippina, without suffering greatly by the comparison.

The two colossal statues of Hector and Ajax, which were in his study at the time of his decease, wanting only some slight alterations, and the last polish, are yet almost unknown to the world, but will contribute to the reputation of the sculptor, equally with the devotional figure of Clement XIII., the Blind Man in the Monument of the Archduchess Christina, the Magdalen, the Pugilists, Hebe, Polymnia, and the group of the Piety, works for which no known models are furnished by antiquity.

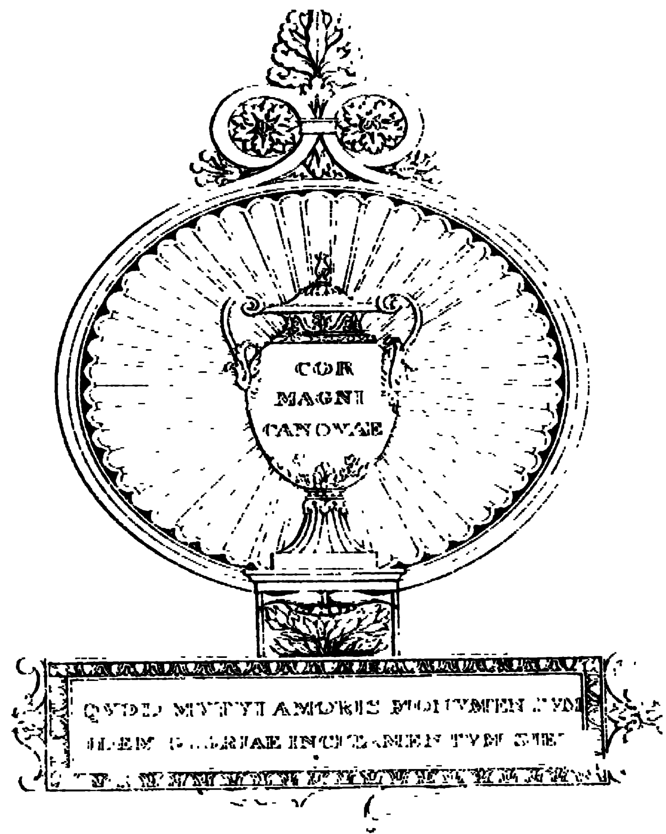
The contents of his study will shortly afford a highly interesting and instructive treat to the artist and the amateur. These consist of his studies from life, of every variety of character, sex, and age; of experiments of every kind of drapery from life, and models; and his original thoughts on paper, and in clay and wax models of various dimensions.

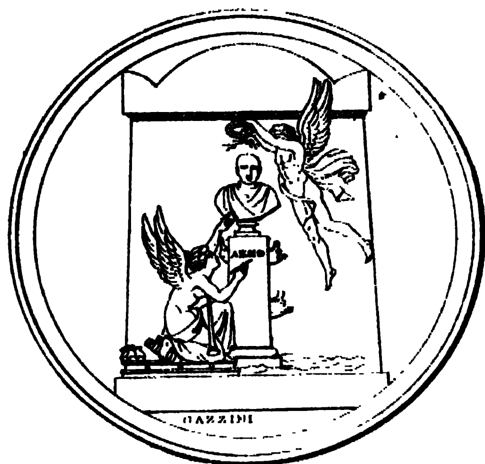
In a more enlarged biography of Canova, it might have been expected to find his defects, as an artist, more precisely pointed out; defects which he himself ingenuously confessed; but from the narrow scale on which it has been here attempted to give a faithful sketch of the life of this illustrious man, it has not been thought requisite to dwell on faults, inconsiderable in themselves, and wholly lost, in a general view, in the splendour of his excellencies.

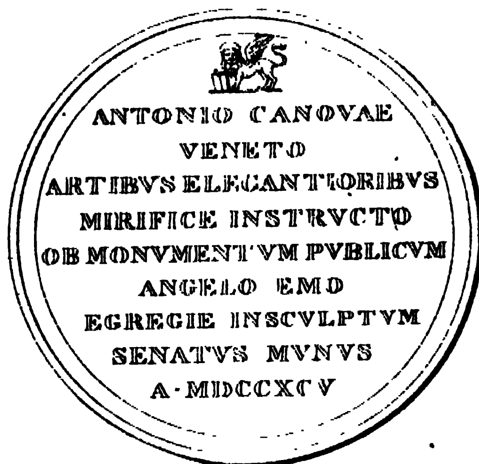




THE CHURCH AT POSSAGNO.


COR
MAGNI
CANOVAE
AMORIS


AEMO
GAZZINI


ANTONIO CANOVAE
VENETO
ARTIBVS ELEGANTIORIBVS
MIRIFICE INSTRVCTO
OB MONVMENTVM PVBLICVM
ANGELO EMO
EGREGIE INSCVLPTVM
SENATVS MVNVS
A·MDCCXCV


ANTONIVS CANOVA SCVLPTOR


HIERONYMVS IVLI ANVS EQVES AMICO
PSYCHE
MDCCXCV

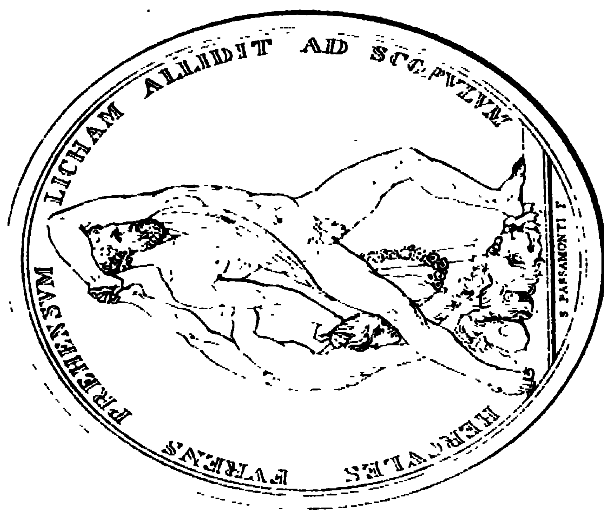

ANTONIO CANOVA


IL
SECOLO
DECIMO NONO





Engraved by Henry Moses

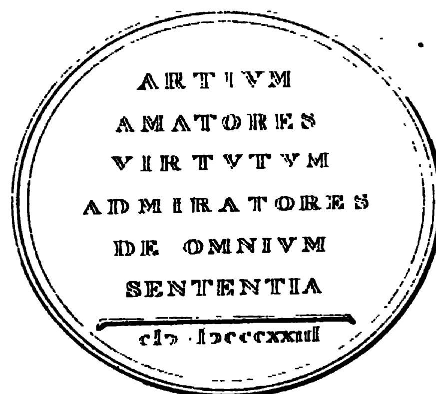

PREHENSVM LICHAM ALLIDIT AD SCOPVLVM
HERCVLES FVRENS
S PASSAMONTI F


CANOVA
ANTONIVS

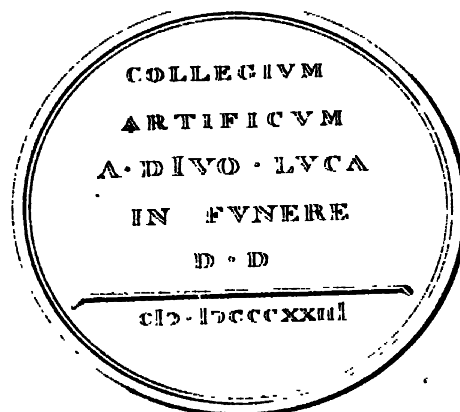












Engraved by Henry Moses

MEDALS STRUCK IN HONOUR OF ANTONIO CANOVA.

We give here the medals which have been struck, on various occasions, in honour of Canova they are contained in four plates, and accompanied by brief explanatory notices. Of the two other plates, not representing the works of the sculptor, the one presents the ground plan and the elevation of the magnificent church erected at Possagno, to the building of which Canova devoted his entire fortune, the fruits of all his labours. It is rendered yet more interesting by being the depository of his mortal remains, although he never gave any indication, not even the slightest, of desiring or expecting it to be made his tomb; his friends, however, could not fail to make so appropriate a choice, adding, thereby, so affecting an interest to this splendid edifice, and acting also by it so much in unison with the fond wishes and recollections which Canova always entertained for his native village.

The other plate is a representation of the interesting monument which the Venetian Academy of the Fine Arts have placed in the hall of their institution. It is the heart of Canova, enclosed in a porphyry vase, which is set with appropriate ornaments. On a tablet beneath is inscribed,

QUOD. MUTUI. AMORIS. MONUMENTUM
IDEM. GLORIÆ. INCITAMENTUM. SIET.

And on the vase itself is the simple inscription

COR MAGNI CANOVÆ.

1st This medal, engraved by Gazzini, was decreed to Canova by the Venetian senate, as a mark of their approbation of the monument, executed by him in memory of their celebrated Admiral, Angelo Emo; on one side is represented the monument of Emo, and on the other an appropriate inscription.

2nd. A medal, also executed by Gazzini at the charge of the Chevalier Girolamo Zulian, on the occasion of his being presented by Canova with the statue of Psyche, holding in her hand the butterfly; the obverse presents the head of Canova, the reverse the statue above mentioned.

3rd. A medal, the work of Putinati, struck at Milan, in honour of Canova, as the most distinguished ornament of his age in the arts: on one side is the profile of the sculptor, on the other the winged cap of Mercury, and the head of Minerva, encircled by a serpent, symbol of his immortal fame.

4th. A medallion, engraved by Salvatore Passamonti, on occasion of the recovery from the French of the works of ancient art taken from the Roman Museums. This memorial of that glorious event, in which Canova acted so important a part, presents on the obverse his features, and on the reverse the Apollo di Belvedere—one of the recovered works.

5th. Another medallion, by the same artist, in honour of Canova's famous colossal group of the furious Hercules hurling Lychas into the sea; one side presents the portrait of the sculptor, the other the group above mentioned.

6th. A medal, by Putinati, voted by the Athenæum of Treviso, on the occasion of the placing there of the bust of Canova; it consists of the head of Canova, and an appropriate inscription.

7th. A medal, engraved by Girometti, to gratify the desire which prevailed with all descriptions of artists, of possessing a lasting memorial of the features of Canova, the restorer of sculpture in modern times: it accordingly presents on the obverse the portrait of Canova, and on the reverse an inscription corresponding to its purpose.

8th. A medal, also by Girometti, commissioned by the Roman Academy of San Luca, who were desirous of marking by this splendid memorial the sense they entertained of the loss of their perpetual president. Impressions were distributed to all the municipal authorities, and to the members of the various societies of science, literature, and arts, who attended the solemn funeral rites of the sculptor, celebrated in the church of the Holy Apostles at Rome. It consists of the head of Canova on the one side, and of a brief inscription on the reverse.





ORPHEUS.

THE WORKS OF CANOVA.

STATUES AND GROUPS.

EURYDICE AND ORPHEUS.

(Statues in Soft Stone.)

CANOVA modelled and executed the statue of Eurydice in his sixteenth year, and that of Orpheus about two years after, for the Venetian patrician Giovanni Falier, a name occurring so frequently and honourably in the history of Canova; and they are at present the valuable and interesting ornaments of the villa Falier near Asolo. These statues he worked in soft stone, while yet only aided by that vivid and profound sense of beauty and truth with which nature had so largely endowed him, and before his genius had been excited and developed by the contemplation of the great models of antiquity.

The figure of Eurydice is powerfully expressive of the terror with which she is seized at this fatal moment: she raises her arm as if imploring succour, but her countenance is marked with a full consciousness of her fate, and with the most hopeless grief: her hair falling wildly over her shoulders adds to the distraction of her aspect. The effort is well expressed by which she endeavours to advance, while she is irresistibly drawn backwards by a hand reaching out of the smoke and darkness. This figure is evidently a youthful effort, but is valuable from its expression, the deep sentiments it involves, and the hopes which it gave of future excellence. The Orpheus, which so soon succeeded it, shows the rapid progress of the young sculptor: the design and finish of the limbs are better, and the countenance has a nobler expression. It furnishes proof that the important quality of expression, by which the works of Canova were afterwards so highly distinguished, was the native and spontaneous growth of his own mind and deep feelings, and needed no foreign aid to call it into being. The attitude of Orpheus, his face turned towards Eurydice, shows that he perceives his fault, and is struck with horror at its dire effects. His steps are arrested, but it is evident that he is free, and has escaped the dark abode. Those of Eurydice seem fixed by some superhuman power, and she is plainly doomed to remain there for ever.*

* Canova seems to have preserved always a fond remembrance of these youthful productions; when the title of Marquess D'Ischia was conferred on him by Pius VII., he introduced the lyre and the serpent into his coat of arms.

DÆDALUS AND ICARUS.

(A Group in Marble.)

"Paternal fears invade his anxious breast,
While his hand trembles, and the sudden tear
Rolls down his aged cheek."

THE imaginative Ovid speaks thus of Dædalus, when occupied as in the group before us. This famous Athenian artist being banished from his country on the charge of killing his nephew Perdix, took refuge in the island of Crete, where his skill was so highly prized by the king, that he was not suffered to depart. The ingenious mind of Dædalus, excited by this restraint, formed the design of escaping with his son through the air, being the only way left open to him; and he is here represented by the immortal sculptor of Possagno, employed in forming the wings of the youthful Icarus, and bending forward in the attitude of observing if the feathers which he is binding to the shoulders of his son are fitly disposed. Although absorbed in his work, yet deep anxiety and sad forebodings are depicted in his countenance; and, perhaps, too, the appalling voice of conscience, which is ever more distinctly heard in the critical situations of life, accuses his guilty breast. The innocent son, however, seems pleased at the thoughts of this novel voyage; and, with his head turned towards his shoulder, observes the progress of the work, more impatient for its completion than attentive to the useful directions of his father. The figure of Icarus, graceful and buoyant with youth and joyous expectations, forms a strong contrast with the dejected aspect of Dædalus, whose mind seems depressed by misfortune. This group, although surpassed by the subsequent productions of Canova, possesses much merit, and was viewed as a presage of his future greatness by the Venetian Senate: under their auspices he went to Rome, where he was destined to rise on firmer pinions to a loftier and more secure flight.

THE MARQUESS POLENI.

(A Statue in Soft Stone.)

THIS statue, which is among those which adorn the Prato of Padua, is one of the first productions of Canova's chisel; it therefore possesses the interest that attaches to the early efforts of genius, serving as it does to mark the point from which he advanced to his subsequent perfection.

It is certain, however, that, if his own wishes had prevailed, we should not have now to notice this work, and his repeated entreaties prevented its removal to a more secure and distinguished situation, which his affectionate friend l'Abbate D. Francisconi, the intelligent librarian of that city, would have effected, out of respect to so excellent an artist. It was sculptured so early as 1781 for the Venetian Patrician Leonardo Venier, as a tribute of affection and gratitude to his great preceptor, the Marquess Poleni, professor of mathematics and astronomy at the University of Padua, and one of the most distinguished men of learning and science of that time.

He is represented in a standing posture, and, like the ancient statues of philosophers, naked, except the lower part of his figure, which is wrapped in a flowing mantle; his right hand rests upon a machine invented by him for the purpose of scientific experiment, and his left holds a volume entitled



DAEDALUS AND ICARUS.



THE MARQUESS [illegible]



APOLLO CROWNING HIMSELF



THESEUS AND THE MINOTAUR

"*De motu aquæ mixto.*" Notwithstanding the comparatively unfinished workmanship of this statue, we may observe in it that Canova even at that early period duly appreciated the quality of expression, and succeeded in giving to the countenance a look of deep reflection and gravity, and of that kindness of nature which so much endeared this great man to his contemporaries.

APOLLO CROWNING HIMSELF.

(Marble Statue.)

This statue, which is about half the natural size, was commissioned by Prince Rezzonico, and was the earliest of Canova's works executed at Rome: it is interesting on this account, and also for its own merit, although it appears that it did not satisfy the idea of excellence which the sculptor, even at that early period, had formed. The God, who appears to have just achieved some triumph, is standing beside the trunk of a tree, on which he rests with his left hand, while with his right he places on his head the crown

"Della sempre frondosa arbor vivace."

He is naked, not having yet resumed his mantle: suitably to the action, and to the purposes of art, his face is turned towards the left shoulder, with a look of animation and self-complacency, and possesses all the attributes of youthful beauty.

" —— leggiadro sempre
E giovane dimostra il bel sembiante
E giammai sopra il tenero suo mento
Di lanugine molle orma non surge."

THESEUS, DESTROYER OF THE MINOTAUR.

(A Group in Marble.)

The Minotaur, a monster deemed by some to have had half the human form and half that of a bull, but more generally to have the head only of a bull, is here represented by Canova in the latter form, dead, and thrown carelessly upon a stone, from one side of which the head falls down upon the ground, while the legs hang down on the other; his slackened muscles, and the abandonment of his limbs, are full of that expression of lifelessness which denotes the dominion of death. Seated on the lifeless body of the Minotaur, Theseus is taking a moment's repose after the conflict; his left hand grasping, with an air of triumph, the victorious club, while the right rests carelessly on the thigh of the monster.

Although his exhausted look and attitude show the arduousness of the struggle in which he has been engaged, yet in his noble countenance there is an air of triumphant satisfaction at the victory which he has obtained: and how great a triumph to destroy, not a private foe, but his country's, and to free it by his prowess from a cruel and degrading tribute!

PIETY AND MEEKNESS.

(Modelled in Clay.)

These two figures, allegorical representations of Piety and of Meekness, were modelled so early as the year 1783, and intended for the mausoleum of Clement XIV.; but, as we have elsewhere remarked, the figure of Temperance was substituted for that of Piety, and another figure of Meekness, differing, however, only slightly in respect to dress and posture, now occupies the place for which this was designed; so gentle and prepossessing are their demeanour, that our love and admiration are deeply excited, even without reference to the exalted virtues which they personify. Piety is represented as a female clothed in a long tunic, which falls down to her feet; a soft and flowing veil covering her head, and descending in beautiful folds to the ground: there is an expression of sweetness in her looks, which accords with the spirit of our religion, and with that retired state of mind so necessary to the conception and enjoyment of its blessings; wholly abstracted from objects of sense, her mind seems to be deeply revolving the thoughts of a more perfect and exalted state of existence.

This figure of Meekness, like that in the tomb of Ganganelli, expresses, by her gentle aspect and modest demeanour, the most entire tranquillity of mind, immovable alike by the cares, the pleasures, and the passions of the world; like the other, too, she is sitting with her hands clasped and resting on her lap; her head is slightly inclining forward, and her hair gathered behind with a graceful simplicity; large and delicate drapery covers her whole person, and descends in rich folds to the ground.

PSYCHE.

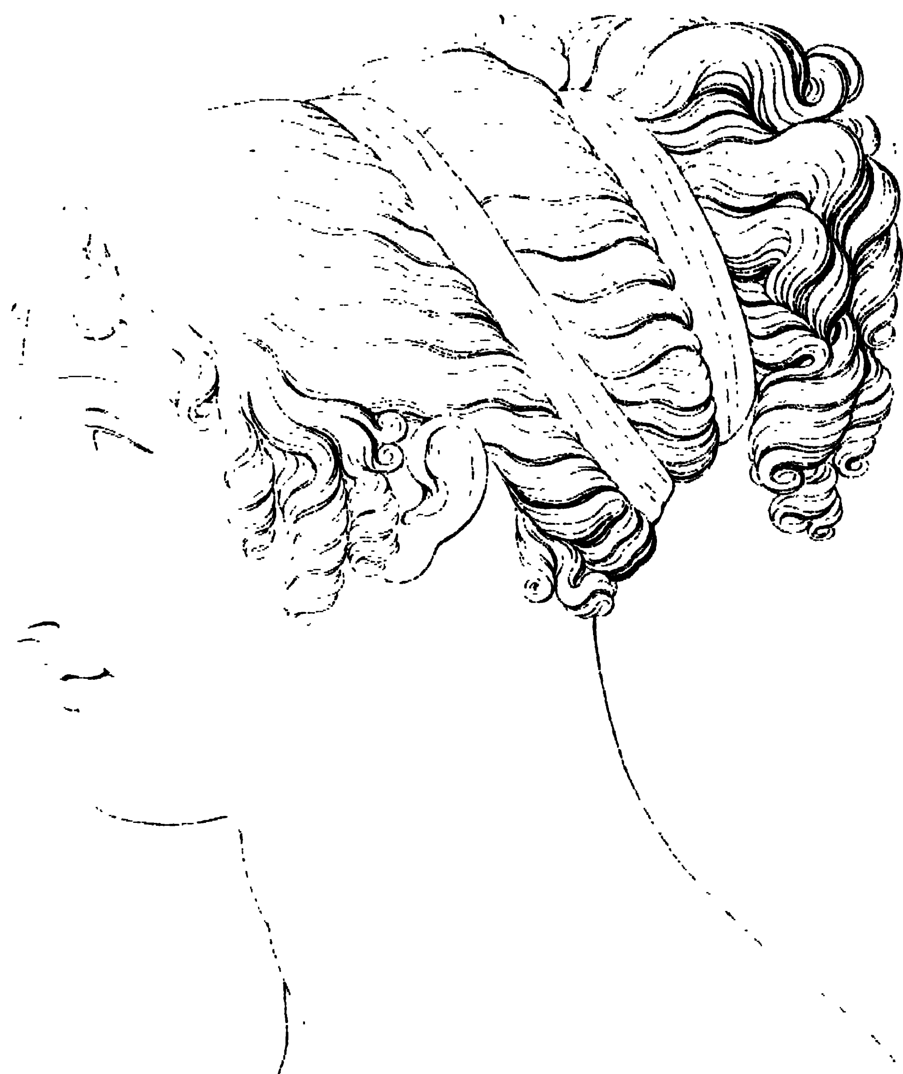
(A Statue in Marble.)

"In qual parte di cielo, in quale idea, era l'esempio."—Petrarca.

Psyche is here represented by Canova occupied in holding a butterfly, with the softest touch, between the forefinger and thumb of her right hand, and placing it gently in the palm of the left; wholly absorbed in contemplating the beautiful insect, her features wear a smile of tranquil and celestial sweetness, expressive of the sufficiency of the soul, of which both Psyche and the butterfly are emblems, to its own proper and entire happiness.

A light drapery of brilliant whiteness, and of the finest texture, which forms an admirable contrast with the almost natural tints of the flesh, and does honour even to the chisel of Canova, is folded with a graceful simplicity around her. But why, O Psyche! conceal beneath that envious vest thy lovely limbs, when, veiled only in thy ingenuousness and artless innocence, the thoughts of those who fix their admiring eyes upon thee become pure and guiltless as thyself?

This lovely nymph, who is about her thirteenth or fourteenth year, is considered, from the purity of the style, as one of the most Grecian of the works of Canova; and as the classical style in the arts



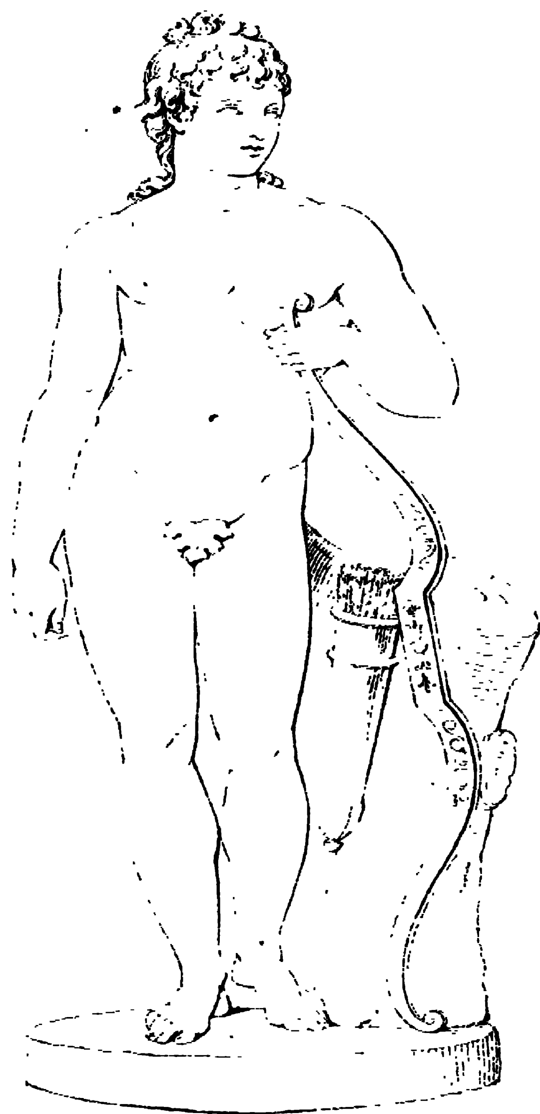




MEEKNESS.



PSYCHE



[illegible]



ADONIS.

and in literature may with propriety be associated, I shall add a sonnet, which was written by Ippolito Pindemonte on beholding this statue.

SONNET.

Those youthful limbs, that bosom's growing charm,
That face where beauty's flower expands to light,
And gazes on the bright-winged insect form,
The symbol of the soul's immortal flight;
So true to nature has the sculptor wrought,
That fain the future Psyche would we see,
When the fair form, with sprightly vigour fraught,
And the full bosom reach maturity.
Love hovers round her, and enraptured views
The early promise of that lovely face,
To him the destined source of many woes;
In this chaste marble all her charms we trace,
Nor envy we what Greece or Rome bestows,
When works so fair our golden era grace.

CUPID.

(A Statue in Marble.)

In this image of the charming son of Venus, the beauty and purity of design, and that exquisite delicacy of touch which is the highest effort of sculpture, and produces its most enchanting effects, are equally to be admired: his gentle form and limbs possess that early and unformed beauty which is proper to his age; his luxuriant locks are divided into short curls, and fall down behind to the point of his shoulders, giving a soft lustre to his beautiful countenance; and in forming the lips, which are somewhat full and dilated at the extremities, with an expression of great sweetness, the sculptor's hand seems to have been guided by the most impassioned feelings. He is standing in an easy and graceful attitude beside the trunk of a tree, on which he has hung his quiver; in his left hand he holds his irresistible bow, and the other, falling at his side, rests on his hip, with a charming expression of youthful grace; his calm and reposing posture, his bow unstrung, and quiver laid aside, and, above all, the gentle and serene expression of his features, in which no threatened mischief lies, all indicate that the sculptor would here express that tranquil and delightful state when love, viewing with complacency the effect of his last shaft, permits to his votary a delightful interval of constancy and repose.

ADONIS.

(A Plaster Model.)

The group of Venus and Adonis, of which this head forms a part, was an earlier composition than that executed for the Marquess Berio, and given on the next page. Canova was, it appears, dissatisfied with his model, and destroyed it, with the exception of the part which is presented in this plate. It cannot therefore be supposed that the whole group was of equal merit; but as it is the nature of a great mind to be dissatisfied with everything which falls short of its own high conceptions, it is not improbable that we have great cause to regret the destruction of this group.

Whether it be so or not, we have reason to rejoice at the preservation of this interesting fragment, which presents a most perfect image of fresh and luxuriant youth; a narrow band encircles his head, confining his thick and glossy hair, which falls in richly-curling ringlets over his neck and temples, and adds a wonderful grace and softness to his countenance. The expression of this head of Adonis is very different from that in the second group, in which an air of indifference and satiety has been noticed and objected to: this, on the contrary, unites to all the lustre of the most perfect youthful beauty, the most bland and seducing expression of countenance; the other may be perfect in respect to the character intended to be expressed by the sculptor, but this is in itself more pleasing, and will be more generally admired.

CUPID AND PSYCHE.

(A Group in Marble.)

THE ancients, to whom we are indebted for this beautiful allegory, have also transmitted to us a charming group, in which the union of Cupid and Psyche is represented. The simplicity of the subject is such, that little more seemed left to those who should attempt to treat it again, than to copy the beauties of old models. Canova has managed, however, although the peculiar merit of the sculptor lies in execution rather than invention, to give to his work new beauties, both as regards its pleasing and varied expression, and also the attitudes of his incomparable figures: they are standing, half embraced, fronting the beholder, with the exception of their faces, which being turned inwards to each other, are seen in profile. Cupid, who is shorter in stature than his mistress, passes his right arm round her neck, and rests his cheek fondly on her shoulder; the other hand opened, is held up to receive the mysterious symbol; Pysche, holding the beautiful insect by the closed wings, between the forefinger and thumb of her right hand, and carefully guiding that of her lover, places it tenderly on his palm, and hangs gazing over it, wrapped in pleasing contemplation of her own pure and transcendant nature.

The son of Venus is naked; Psyche is, however, wrapped round with a light vest, which falling in large folds over her lower limbs to the ground, serves as a support to the whole group. We behold with admiration the delicacy, the harmony, and grace of their exquisite forms; the fine and varied expressions of their countenances, which seem to partake of their pure and exalted nature; that beautiful hand, too, which detains the butterfly, is full of harmonious expression, and acts like a charm on our senses. Canova has bestowed on the figure of Psyche the distinguishing attributes of the refined nature of which she is the emblem; her loftier stature—the nobleness of her aspect—the pure joyousness of her smile—and lastly, her erect attitude, which so finely contrasts with that of Cupid, who, tame, languid, and submissive, as if controlled by her superior nature, would scarcely be recognized amidst these unusual attributes, if not seen united with the celestial Psyche.

VENUS AND ADONIS.

(A Group in Marble.)

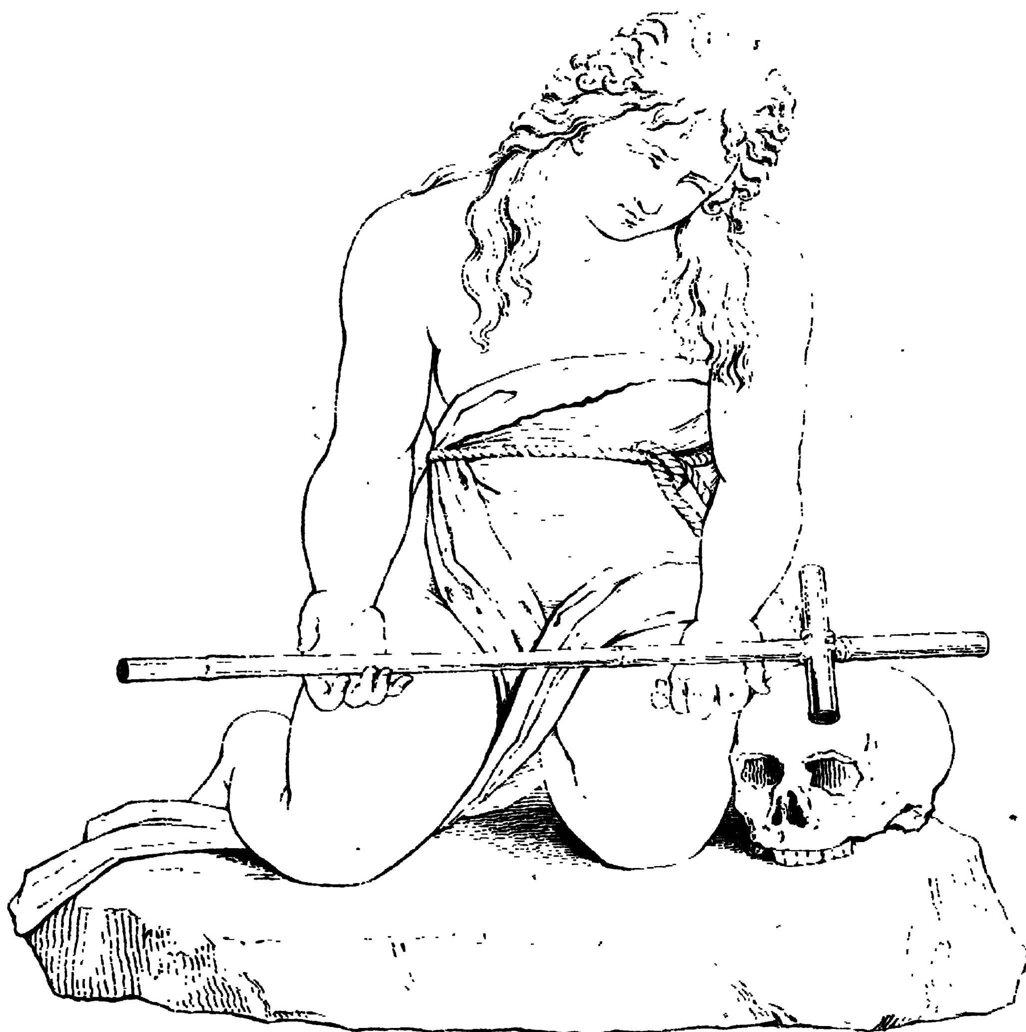
IN this group Adonis is represented in the attitude of leaving Venus and setting out for the chase; while she, leaning on his shoulder in all the abandonment of passion, endeavours by her caresses to detain him. The figure of Venus is full of softness and voluptuousness, and the gentle and graceful action of that hand which fondlingly touches the cheek of her lover, would alone be



CUPID AND PSYCHE



VENUS AND [illegible]



ntonio Canova Sculpt.



THE MAGD[illegible]

Plate 2



Antonio Canova Sculpt

THE MAGDALEN





H E B E

sufficient to reveal the Goddess of Beauty; a scarf, which is her only dress, forgotten at such a moment, is falling down from her waist. Adonis, who is hastening away to the fields, throws his arm around her, and takes a parting glance; but how languid the pressure of that embrace! how unconcerned that look! On her part there is the tenderest and most devoted affection, while his aspect expresses only the cold, and, under such circumstances, ungrateful sentiment of the recollection of past happiness.

This delightful group must command the admiration of every one, but will be least pleasing to our sex, who cannot endure, even in marble, that the sentiment which they inspire should be weaker than that which they themselves experience; and if this subject had been treated by a female artist, undoubtedly Adonis would have been the supplicant. It is generally felt that the figure of Venus, notwithstanding the seducing softness of her limbs and the loveliness of the features, heightened as it is by the expression of gentleness and affection, is yet not so strikingly beautiful as that of her lover. Is this because she is in the attitude of solicitation? Gentle dames! what a lesson is this for us, and what can we expect when it is necessary to sue, if Venus herself, in so doing, loses her attraction!

THE MAGDALEN.

(A Statue in Marble.)

THIS sublime image of the beautiful Hebrew penitent awakens in us a deeply moral and religious feeling. We see before us one, yet in the season of youth and beauty, overwhelmed by the sense of guilt, and of unworthiness of the divine compassion; living only to devote herself to penitence and prayer. Kneeling, or rather sunken abandonedly on the earth, wasted and faint—her eyes fixed immovably on the cross, this impassioned figure conveys to us at once the ideas of what she has been, what she now is, and what, ere long, she will be; her early beauty is seen in the outlines of her fine countenance, and in the regularity and harmony of feature which her pallid face still retains; her streaming eyes and self-abandoned aspect show her present state; and the future seems indicated by her sinking and death-like look—uncheered by that divine ray with which a merciful God can illumine the dark moments of approaching dissolution.

HEBE.

(A Statue in Marble.)

WE welcome this lovely cupbearer of Jove, the charming goddess of eternal youth, as if she had just descended from the skies, and feel inclined to address her in the words of our elegant poet, Ippolito Pindemonte:—

Whither, celestial Hebe, dost thou stray,
Leaving the banquet of eternal Jove?
Deignst thou to change the radiant fields above,
To tread earth's darker and ignobler way?
Immortal sculptor, who dost yet outvie
Italian art, and reachest Attic grace,
Life's soft and breathing aspect thou couldst trace;
Here sculptured motion cheats the wond'ring eye.
Back from that form on which entranced we gaze,

Her vestments seem to flutter in the wind,
Buoyant in many a graceful fold behind;
While Nature's self, whose law the world obeys,
Deceived by mimic art, believes a stone
With motion gifted, swiftly passing on.

The light drapery which clothes her, knotted gracefully round the waist, descends below the knee, and leaves uncovered her delicately-moulded shoulders and swelling bosom; this soft dress is pressed by the buoyant wind against her person, and partly reveals to us the beauties of her perfect form. What divine movement! what delicate limbs!—Never, I think, has Canova more felicitously expressed the soft, the warm, the living hue of beauty: an elegant diadem adorns her forehead, partly confining her clustering ringlets, which are gently lifted by the breeze: her attitude is that of pouring out nectar from a golden vase, which she holds raised in the right hand, into a goblet of the same metal in the left; her expression is joyous, but composed, as if intently performing her office in the presence of the assembled deities.

We contemplate this pleasing figure with the same avidity that we look on an enchanting object which is passing away in rapid flight, and feel from this illusion a heightened and more lively pleasure.

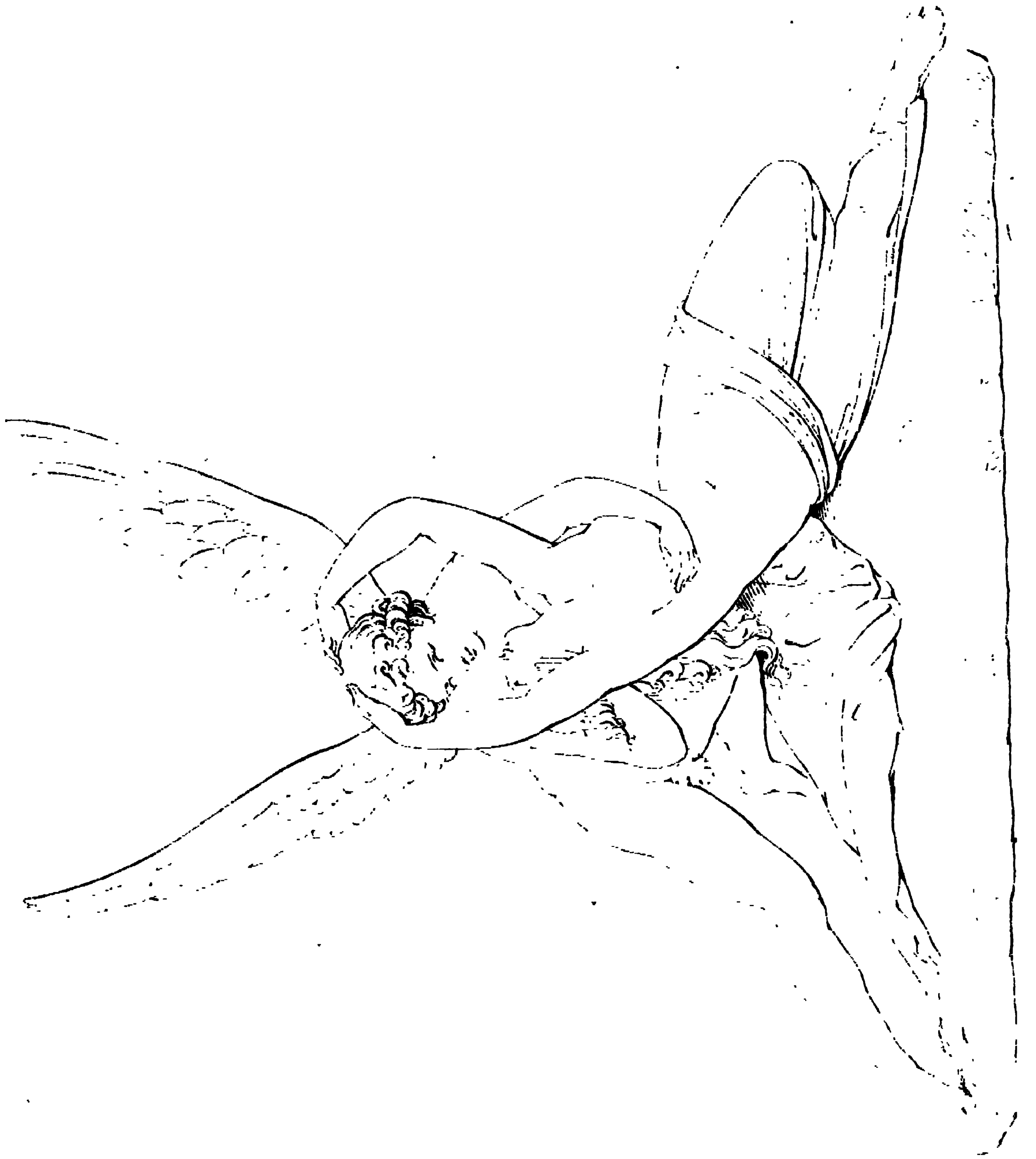
CUPID AND PSYCHE.

(A Group in Marble.)

The most difficult task that the anger and jealousy of Venus prompted her to impose on the unfortunate Psyche, was that of the descent to Erebus, to obtain of Proserpine a portion of her charms,—as women are everywhere jealous, above all things, of their beauty, as the source of the unlimited homage which they enjoy; but Cupid, who with unceasing care watched over the perilous destiny of his fair mistress, inspired her with the means of succeeding in the dangerous embassy. Psyche, having thus obtained the gift of Proserpine, had no sooner emerged from the gloomy realms of Pluto into the cheering light of day, than an irresistible curiosity arose in her mind to see the contents of the box in which her charge was contained. Seating herself, therefore, on a stone, she raised the fatal lid, but, instead of aught that could charm or delight, a dense and pestiferous vapour issued from it, which deprived her of sense, and she fell lifeless on the earth. Cupid by this time had flown to her succour, and by his efforts recalled her to life.

Canova has taken the moment when the beautiful Psyche, recovering from her insensibility, throws back her lovely head, from which her charming tresses fall down in richly-flowing ringlets, and opens her eyes on her beloved husband; he, resting one knee upon the ground, and bending over her, gazes with rapture in her beautiful face, his left hand tenderly encircling her, and reaching to her swelling bosom, while with the other he supports her lovely head: his tender and entreating attitude is that of one who sues for a kiss, which in other moments has not been denied to him; while she, consenting with equal fondness, raises her arms, and placing her hands caressingly on his head, draws gently his lips towards her own.

Surely the virgin graces, and the innocent loves, gave all their aid to Canova while forming this charming composition; and with such tender and subduing sensations does this lovely pair, so enchantingly grouped, affect the beholder, that his heart is disposed at that moment to love every object that is dear to him with increased affection.





APOLLO.



Antonio Canova sculp.

PERSEUS

APOLLO.

(*A Marble Statue.*)

THIS small statue of the youthful Apollo, together with the kneeling Magdalen and the Terpsichore of Canova, forms a part of the collection of works of art which adorns the elegant residence of Count Sommariva at Paris. The subject of the present plate is only a slight variation from a Cupid given in another part of this work, of which the present figure possesses all the seducing grace and beauty: the form and character, indeed, of Cupid so nearly agree with those of a young Apollo, that little more was required of the sculptor, in the conversion, than the addition of the usual symbols of the god of light. He is standing beside the trunk of a tree, on which his quiver is hung, and against which he slightly rests with his thigh: his aspect is tranquil and complacent; the left hand holds his bow, and the right a shaft, but with no indication of being about to apply them to any hostile purpose; on the contrary, his look bespeaks a mind occupied only by the joyous and exulting feelings of youth, and its bright promises of glory and felicity.

PERSEUS.

(*A Statue in Marble.*)

THE intrepid son of Jupiter and Danae having engaged to bring to Polydectes, king of Seriphos, the head of Medusa (the only one of the Gorgon sisters who was mortal), was armed by the different deities for the execution of this daring exploit. Medusa was celebrated for her charms, and in particular for the beauty of her hair; but having offended Minerva, part of her tresses were changed into serpents by the vengeful goddess.

Perseus is here seen in the moment of victory; in his left hand is displayed the bleeding head of the Gorgon, which he holds up by the locks, while his right still grasps the deadly falchion; he is naked, except the loose drapery which hanging from his arm trails upon the ground; on his head is a winged helmet, shaped like the Phrygian cap, the gift of Mercury, and sandals clothe his feet. The sculptor has given to this statue a noble and elevated style of beauty, and an air of divinity which raises him above the rank of mere mortals, and finely accords with the descriptions of the heroes and demi-gods of mythology. The countenance of Medusa possesses at once a beauty and a horror which is more than human—which, even in this stone, exercises a sort of fascination over us, and aids the imagination in forming an idea of its original power: her distorted features have not yet wholly lost the power of expression, and seem, even while we gaze on her, to be gradually subsiding to the impassive aspect of death; a wonderful effect of art, in which the excited imagination of the beholder connects the past and the future with the actual state of the object before him.

CREUGAS AND DAMOXENUS.

(*Statues in Marble.*)

THE combat between Creugas and Damoxenus, which is recorded by Pausanias, is distinguished by its peculiarly brutal and revolting character. These Argives and pugilists, of remarkable strength and courage, were contending at the Nemean games, their hands strengthened with leather thongs in the usual manner, when, victory remaining long undecided, it was agreed that each combatant should alternately give a blow to his antagonist, and receive one from him in return. Creugas, having to give the first blow, struck his adversary on the head, but without any decisive result. Damoxenus, before returning the blow, required that his adversary should place his left hand on his head, which being done, he drove his armed hand into the exposed side of Creugas, penetrated into his entrails, and tore them reeking from his body; the unfortunate Creugas fell, and expired on the spot. His pitying countrymen placed the olive crown upon the head of the dying Creugas; and, struck with horror at the deed, condemned the ferocious conqueror to perpetual exile.

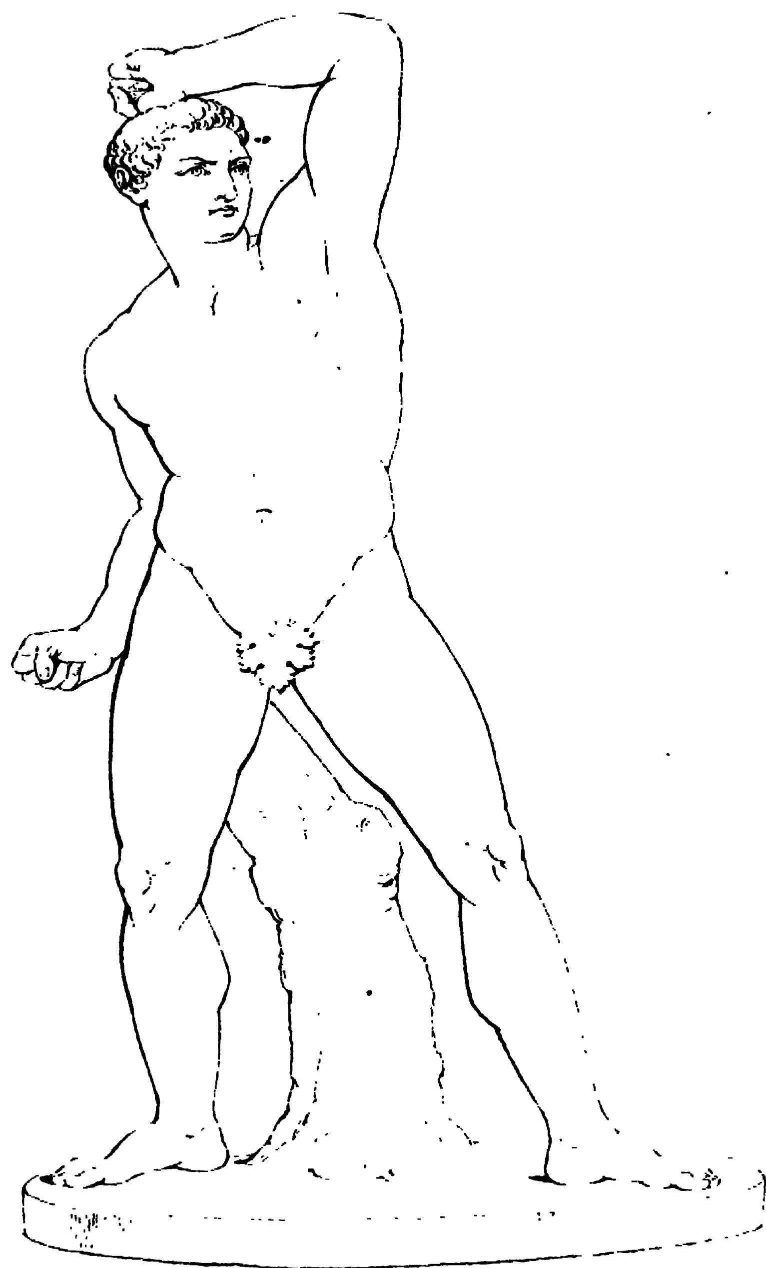
The combatants are here represented at the moment when Creugas, having first struck his adversary, stands with his unarmed hand raised to his head, waiting for his blow in return; the rigidity of the muscles produced by this posture, and his exposure to the savage design of Damoxenus, is shown with such truth and force of expression, that, although our imaginations can with difficulty reach the height of the brutal fury and excitement of the athletæ, we feel a deep sense of the terrible effects of the blow which he is about to receive.

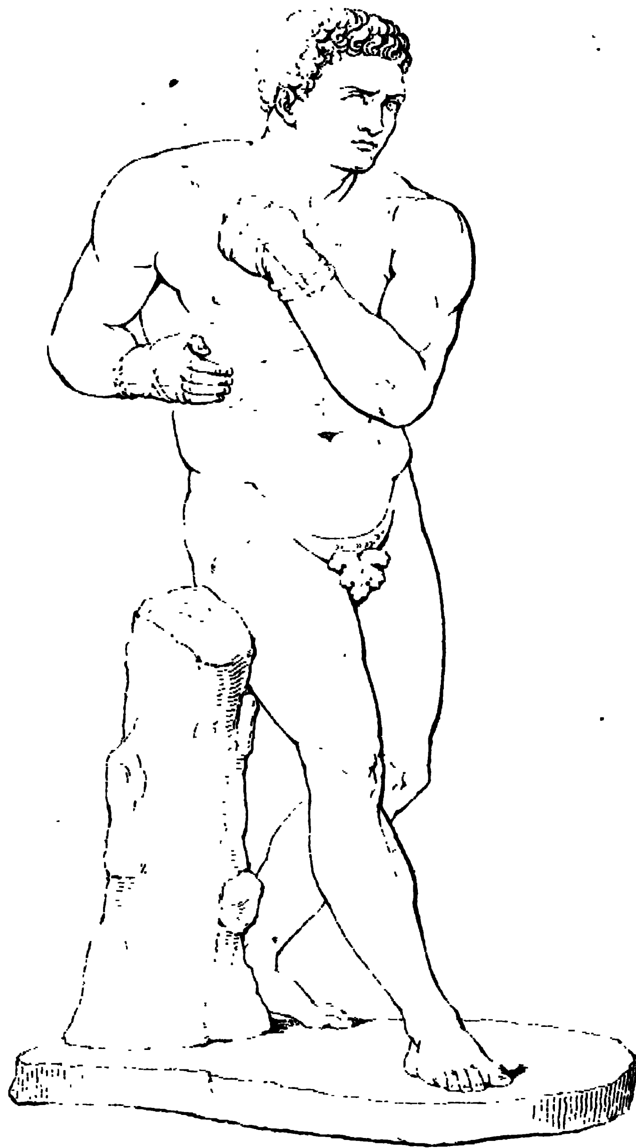
FERDINAND IV., KING OF THE TWO SICILIES.

(*A Statue in Marble.*)

THIS magnificent colossal statue presents to us, in its majestic countenance, a striking portrait of the monarch who is seated on the throne of the Two Sicilies. The costume is in the heroic style: the helmet worn, with the vizor raised, is encircled with a laurel wreath, from behind which a lock of hair falls down symmetrically on either side. The cuirass is elegantly adorned with figures, and displays on the breast a winged Gorgon head. A splendid mantle hangs on his left shoulder, and, passing under his right arm, is gathered up on the left side by his hand; together with the arm, which it wholly conceals, it falls down thence in elegant folds to the feet, on which are highly ornamented sandals. His posture is that of one in the act of haranguing, the right hand being extended and open. His countenance is grave and composed, but expressive of the mildness of his character, and suggests that some extraordinary circumstances must have led to this warlike representation of the pacific monarch. Nothing can exceed the expression of life and nature in the look and attitude of this statue, the elegance and facility of the execution, or the graceful flow of his sumptuous dress; so skilfully is this disposed, that it is not only not productive of confusion to the eye, but exhibits an admirable model of the union of the richest drapery with a fine and accurate development of form. The general effect of this statue is excellent, and viewed from any point presents to the eye a pleasing and harmonious outline.







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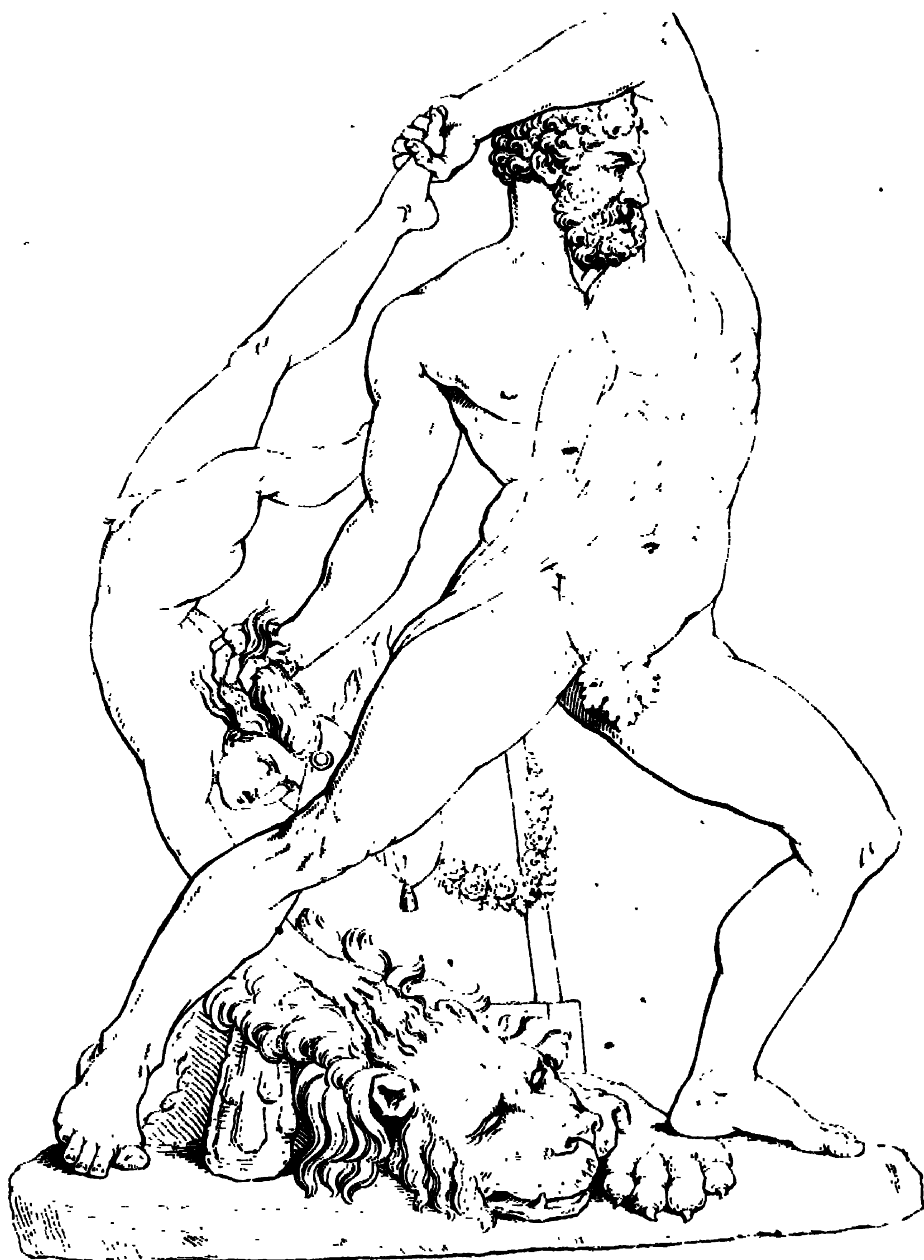
ntonio Canova Sculpt

DAMOXENUS.



Antonio Canova Sculpt

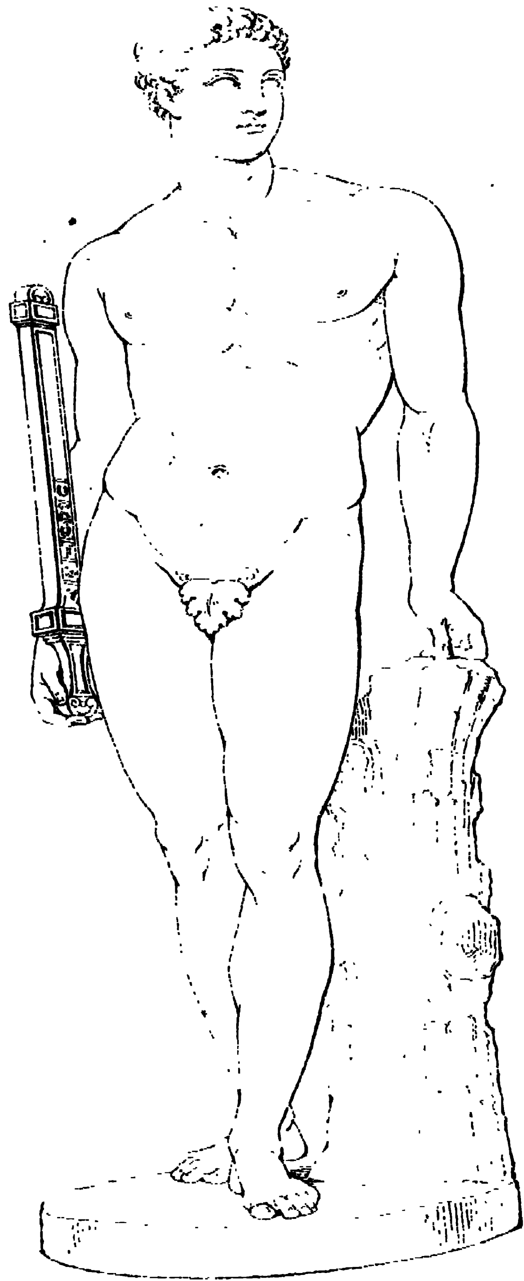
FERDINAND IV KING OF THE TWO SICILIES.



HERCULES AND LICHAS.



NAPOLEON



PALAMEDES.

HERCULES AND LICHAS.

(A Group in Marble.)

HERCULES has just clothed himself in the fatal vest, dipped in the blood of the Centaur, which Dejanira sends to him by the youthful Lichas as the means of regaining his love; the effect of the poisoned garment is soon felt; he is seized with sudden agony, and blindly vents his fury on the innocent messenger: seizing the unfortunate Lichas by the sole of the foot, he has whirled him behind his back, to give the power of the sling to his throw, and looks out fixedly towards the sea as if to gratify his rage by marking the distant spot where his victim will plunge into the waves. The features of Hercules, although distorted by the fierce pain which consumes him, preserve that dignity of aspect which the great masters have always observed even in depicting the severest bodily or mental suffering.

NAPOLEON.

(A Colossal Statue in Marble.)

THIS fine statue belongs to the heroic style, and is of colossal dimensions; little ideal effect has been added to the countenance, in which resemblance to the original has been preserved as closely as the nature of the work would allow. His ample forehead—the look of deep and intense thought—the strongly marked expression of his mouth and chin, all indicate a personage of high and extraordinary qualities. Like the Cæsars, he is represented naked, excepting a rich military cloak which hangs down from his left shoulder. In his right hand he holds a globe surmounted by a Victory; while the left, raised above his head, grasps the imperial sceptre; he inclines his head towards the figure of Victory, and seems absorbed in the emotions of stern delight which it excites. His left foot is raised as if in the attitude of moving forward, and finely accords with the animated and eloquent expression of his countenance; the neck and chest are sculptured with much grandeur of style, and in every part of this magnificent statue we discover beauties which attest the scientific skill of the sculptor.

PALAMEDES.

(A Statue in Marble.)

THE story of the young hero whom this noble statue represents, can only be imperfectly traced through the obscurity of the early ages of Greece and of poetic fiction. All accounts, however, agree in describing Palamedes as a man of an acute and comprehensive mind, of great wisdom, firmness, and humanity; the report of Plato is not a little to his honour, that Socrates, when about to die, said, he rather rejoiced that he was going to join the departed heroes of Greece, and among them the celebrated Palamedes, who, also, had been unjustly condemned to die by his country. The artist of ancient Greece supposed the moral perfections were always connected with symmetry of form and

beauty; and Canova, following these consummate masters, has given to the image of this distinguished man great beauty of form and countenance, and a stature somewhat loftier than that of nature. He is standing in a natural and easy posture beside the trunk of a tree, against which he slightly rests his thigh; the right hand, falling gracefully down his side, sustains a parazonium, on the sheath of which are ingeniously introduced the five characters which he is said to have added to the alphabet; the other hand, resting lightly on the trunk, gives firmness to his attitude; supporting himself chiefly on his right foot, his left shoulder is slightly raised, and great ease and flexibility is given to his whole figure. His neck and back, though muscular and showing great strength, are sculptured with an admirable pliancy and truth. The countenance strongly and finely expresses the character of this hero; wisdom, acuteness, and a look of equanimity which indicates the absence of all violent and uneasy passions, and gives that tranquillity so necessary to true and perfect beauty. He is, it is said, the author of the game of draughts, which he invented to relieve the tediousness of the siege of Troy.

Shortly after the completion of this noble statue, Canova was examining his work with the severe scrutiny of an anxious parent, when, its support giving way, it fell to the ground, and the artist narrowly escaped being crushed beneath it. Although broken into many pieces, yet the fine taste of him for whom it was executed did not fail still to appreciate its value and to claim it.

MADAME, THE MOTHER OF NAPOLEON.

(A Statue in Marble)

CANOVA has represented the mother of Napoleon, attired in the Grecian costume, sitting in an easy and graceful attitude upon a seat of classical form, and resting her feet upon an elegant footstool · her fine countenance, which strikingly resembles the original, and her whole person expressing the greatest majesty The head is slightly turned to the left with an air of sweetness and composure, and the left arm rests with negligent dignity on the back part of the seat, while the right holds gracefully the collected folds of her flowing mantle. The feet and the hands are exquisitely sculptured. In her noble countenance we perceive that the freshness of youth has yielded up its rights, and given place to the matronly aspect of mature years; it is serene, yet slightly animated by some lofty and gratifying idea, which seems entirely to occupy her mind.

*VENUS VICTORIOUS.**

(Statue in Marble)

THE artist wishing to represent the goddess in all the self-complacency of her triumph, has collected every attractive charm that memory or fancy could supply, to diffuse them over this exquisite figure; and as the attitude of repose is, at the same time, the most voluptuous and the most advantageous to the display of form, he has represented her reclining on one of those Grecian couches which the revolutions of fashion have lately brought into use again. The bust of the lovely goddess is raised and supported on the right side by elegant cushions, upon which the upper part of the arm rests with graceful ease; while the lower part, encircled by a bracelet, is bent towards the

* The head of this statue is a portrait of the Princess Borghese.

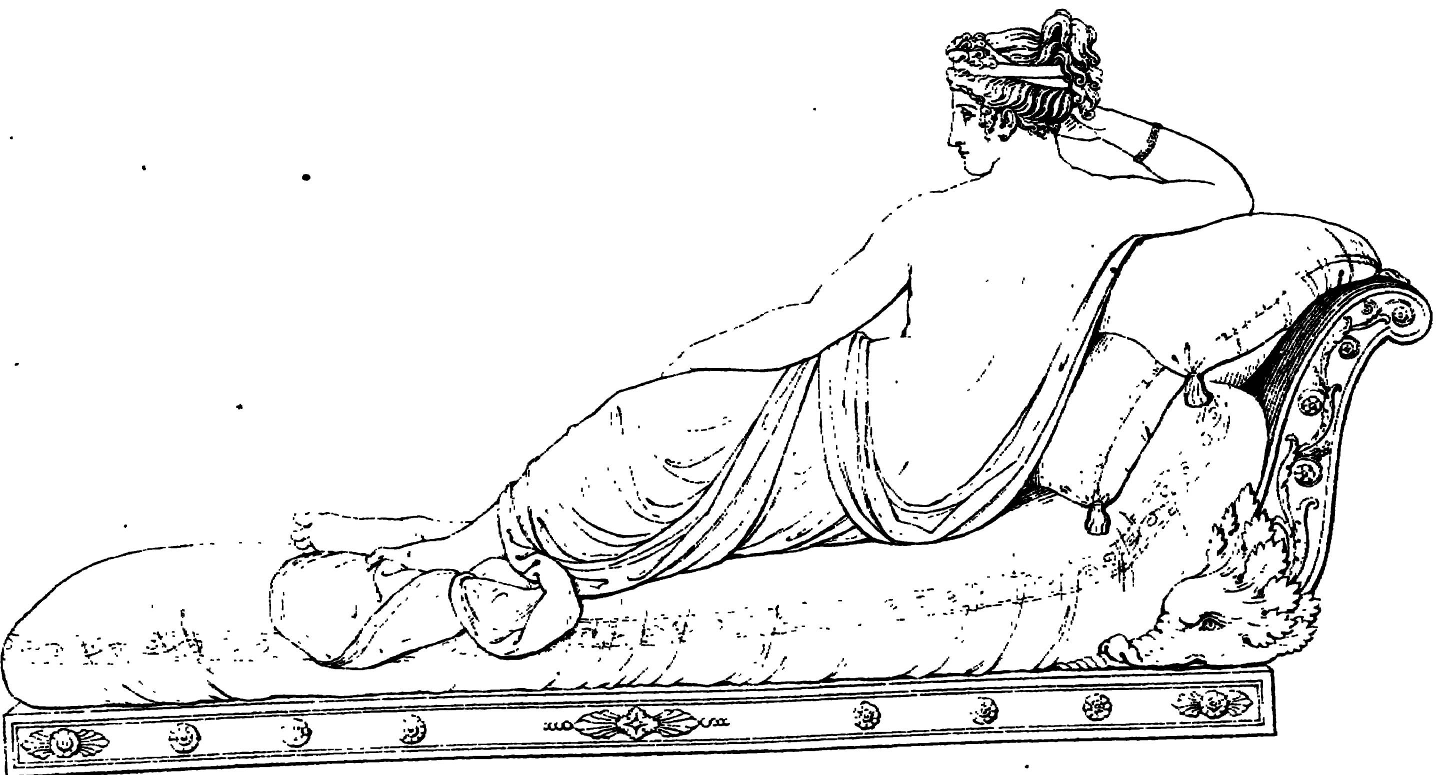


Antonio Canova sculp.

MADAME. THE MOTHER OF NAPOLEON BONAPARTE.



VENUS VICTORIOUS.



VENUS VICTORIOUS.

Plate 2



VENUS

head, to which the hand serves as a support: the other arm is extended forward, resting upon the thigh, and the hand, slightly turned inwards, holds gracefully the contested apple which the goddess regards with complacent aspect. This graceful attitude presents to our admiration a soft and voluptuous bend in the left side, the effect of which is as charming to the spectator, as its execution must have been difficult to the sculptor.

VENUS.

(A Statue in Marble.)

Although the modesty of Canova would not allow him to undertake the restoring of the arm of the Medicean Venus, when urged by the united wishes of his country, yet he has since presented to Italy a Venus which, without creating a rivalry with the ancient statue, has done much towards reconciling it to the departure of that highly-valued guest; with the scrupulousness which ever accompanies true modesty, he has, however, made it a condition that it shall not occupy the place which had been made vacant in the gallery of Florence by the absence of the Grecian Venus.

In treating a subject so congenial to his taste, he has followed no model, nor taken any other guide than his own exquisite idea of female beauty. The dimensions of his statue are somewhat larger than those of the ancient figure; she is in the graceful and attractive posture of one who issues dripping from the bath, when the freshness of the limbs and the soft brilliancy of the skin add an inexpressible charm to beauty. This delightful appearance has been lost (if, indeed, it was ever possessed) by the Venus de' Medici, whose present surface, impaired perhaps by long exposure to the air, or by the substances in which it has lain buried, contrasts with the porous and transparent skin of Canova's Venus very much to the advantage of the latter. But a comparison of these admirable works—

"È d'altr'omeri soma, che de'miei."

I shall content myself, therefore, with noticing here some of the excellences of that of Canova. She is standing in a natural and elegant posture, bending slightly forward, and pressing to her breast a cloth with which she is about to dry her limbs, and which, falling down in large masses to her feet, veils the front of her person, and gives the necessary support to the statue; the right hand and arm are enveloped in this drapery, which is executed with such skill and delicacy that their forms are scarcely concealed by it; nothing can be more graceful, animated, and tender, than her beautiful face turned towards the left shoulder with an air of awakened attention, as if some agreeable sounds, perhaps the approaching car of Mars, had just caught her ear; there is a seducing softness and eloquence in her looks, the conferring of which seems to lie beyond the limits of art, and which creates in us, while we gaze on her, the strongest and most delightful illusions; it is in forming the eye, perhaps, that Canova applies with the most entire attention the force of his genius, giving a reality and charm to his expression which is the highest and rarest effort of art.

It may be objected to the Grecian sculptors, that they have always given to the features of this goddess a tranquil and unimpassioned expression, inconsistent with the light and pleasurable emotions over which she was supposed to preside, and with the quick and susceptible nature of the Greeks themselves; for although the expression of the violent passions is forbidden in the arts, as tending to alter and deface the fine and delicate lines of beauty, yet the animation which is given by the softer and more joyous emotions adds, on the contrary, greatly to female charms. Canova, in giving to the features of his enchanting Venus a divine animation, seems to have aimed at avoiding this objection.

But it is in vain that I would describe the sweet smile which plays upon her lips—her finely-formed neck—her beautiful bosom: charms on which the eye insatiably dwells, until the marble image grows warm and breathing to our cheated senses.

THESEUS SLAYING A CENTAUR.

(A Colossal Group in Marble.)

THIS superb composition represents, in a colossal group, Theseus in the act of slaying a Centaur. The son of Egeus is at that propitious but fleeting period of life when, the bodily powers being fully developed and confirmed, man appears in all the pomp of strength and beauty which nature destines for him. His attitude shows fully his handsome and noble person, the front of which is presented to us, with the exception of the head, which being turned towards the monster, who is sinking beneath his blows, is seen in profile: a splendid helmet adorns his head, from under which his hair escaping, curls luxuriantly over his forehead; with his left hand he holds, in a strangling grasp, the throat of the Centaur; while his right hand, armed with a ponderous club, is raised in the act of completing, by a deadly blow, the destruction of his enemy, who, supporting himself with his left hand on the ground, tries vainly with the other to remove the fatal hand of his conqueror. The knee of the hero, gaining force from the foot, which rests against the ground, is pressed violently against that part of the body of the Centaur where, with wonderful art and a union that seems almost natural, the beast ends, and the human form begins. Although the face of the monster expresses strongly the terror and distress with which he expects the final blow, yet his fine gigantic form shows all the vigour of existence, and with so natural an effort do his hind legs, which are violently bent under him, endeavour to recover themselves, that, forgetting that it is stone, we almost expect to see him spring upon his feet again.

Animated ourselves at the arduous combat, we observe with admiration the tranquillity of the hero himself, whose eyes are fixed on the monster with a countenance unmoved either by anger or triumph, as if such deeds and greater were familiar to him.

DANCING GIRLS.

(Statues in Marble.)

THE figure which I call the first, on account only of the order in which I shall mention it, is in a less voluptuous attitude than her companions; she is beginning the dance, and has gathered up her long and elegant dress to give the necessary freedom to her feet, in doing which she displays her finely-proportioned limbs to advantage; her face, which is turned towards the left shoulder, is beautiful and serene, and the smile which slightly separates her lips, with a corresponding glance, tends to create in us the most pleasing illusions. This beautiful pupil of the Graces, tinging the objects which surround her with her own vivid hues, excites gaiety and joyous thoughts in all who behold her.

The attitude of the second figure is that of taking repose after the exertion of the dance; the right foot is carelessly thrown over the left, which is planted against the ground, and gives firmness to her posture. The left hand, which has hanging on its arm a chaplet of flowers, rests against her side; the other is raised to the face, and touches the cheek, which inclines towards it with a soft and expressive grace. The neck, the arms, and her agile feet are uncovered, and prove, by their fine



THESEUS SLAYING A CENTAUR



DANCING GIRL



A. Canova Sculpt.

DANCING GIRL.



DANCING GIR



THE PRINCESS LEOPOLDINA ESTERHAZY

execution, the accuracy of the artist, and the devotedness with which his genius was applied to this work. Unlike the light elastic figure of her companion, there is here the abandonment of limbs, which is the consequence of fatigue; her countenance, although without the gaiety of the former, is equally beautiful, and breathes a soft voluptuous expression.

The third figure is seen in the midst of the sprightly dance, which she animates with the sound of the cymbals, held elegantly up over her head; she is clothed in thin drapery, which does not, however, wholly conceal her delicate and finely-formed limbs, and her feet are adorned with elegant sandals.

To which of these three beauties a Paris would award the preference, I cannot decide; Canova in giving them equal though various attractions, intended, perhaps, to gratify the variety of tastes which exists in this respect; for my own part, I should rather prefer the first, being ever disposed to adorn our short and doubtful existence with joyous and enlivening thoughts, which, scattering fresh and fragrant flowers along the path of life, enliven and improve our transient existence.

THE PRINCESS LEOPOLDINA ESTERHAZY.

(A Statue in Marble.)

THE beauty of the Grecian youth, to which that fine climate was so favourable, greatly contributed to the high degree of perfection to which the fine arts attained there, and which, perhaps, will never be reached by any people living under a less propitious sky; there, the imagination of the artist, aided by the sight of female charms, like those of the Princess before us, formed those perfect ideas of beauty which, embodied in their exquisite figures of Venus, have ever commanded the admiration of posterity.

With all the charms of youthful beauty and graceful manners, the Princess Leopoldina could not fail to kindle the fancy of our great sculptor He has represented her rather above the natural size, sitting on a rustic seat, and exercising her elegant talent for landscape painting; the left foot, on which is an elegant sandal, is extended forward, while the right being drawn in, gives a graceful ease to her attitude; her head is slightly turned toward some object that she is about to sketch on her tablet, which, held in her left hand, is supported on her lap, while the right hand, resting against her side, holds the pencil in readiness to obey her dictates: the graceful animation of her head, and the sprightly but attentive expression of the countenance, seem to indicate a most delightful landscape as lying before her. Her beautiful tresses are disposed with that elegant carelessness which distinguishes the heads drawn by the rapid and graceful pencil of Madame Le Brun. She is clothed in a tunic, which, fastened on the shoulders by a clasp only, and gathered round the waist by a narrow band, leaves uncovered her finely-formed arms, the shoulders, and part of her beautiful bosom, and, although falling in rich folds, yet by its skilful arrangement and adaptation to the person reveals the charms of her light and elegant figure: a flowing mantle is gracefully thrown over this, forming, with the tunic, a mass of beautiful drapery, yet disposed with so much art, that the folds of the different dresses are never confused or undistinguishable to the eye.

PARIS.

(*A Marble Statue.*)

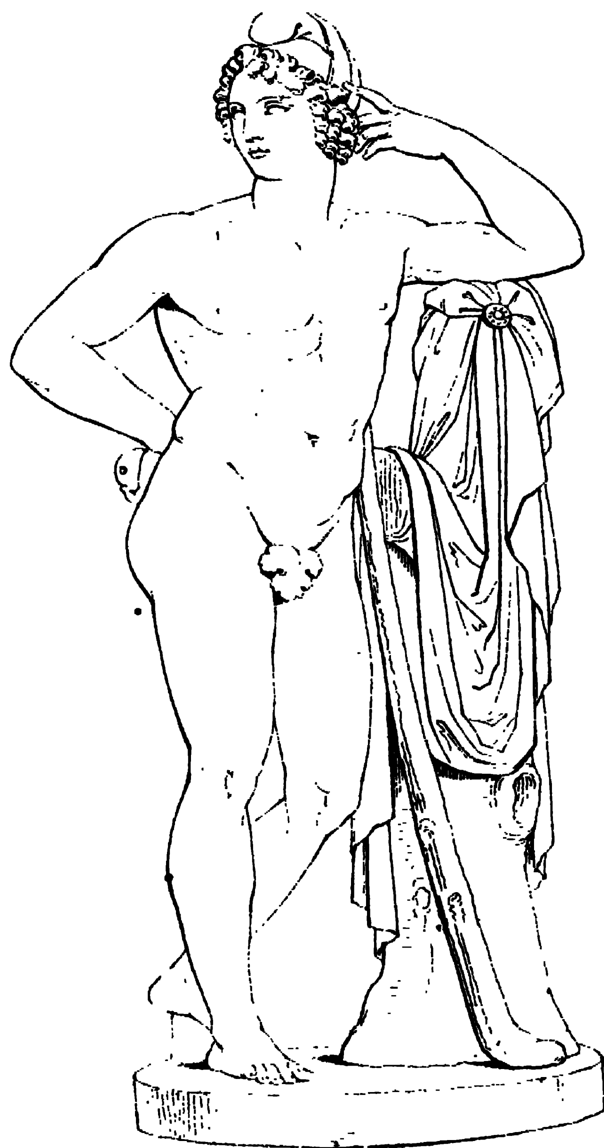
Paris is described by Homer as being "beautiful as a god," and it seems to have been reserved for Canova fully to interpret the inspiration of the poet. What symmetry! what grace! what ingenuousness of aspect! Among all the productions of his genius, we should not hesitate to give to Paris that same preference which he is about to bestow on Venus; but that, unlike the contest on Mount Ida, where one only was perfectly beautiful, the more difficult task here presents itself of deciding among the many equally admirable works of our artist.

Paris is standing and leaning against the trunk of a tree with his left arm, the hand of which is raised to his head; and his dress, which has all the elegance of Grecian drapery, is hanging beside him. His attitude is easy and graceful; and how finely does that soft voluptuous bend of the head express the pleasure and self-complacency with which he exercises the office of arbiter in such a contest. In his right hand, which is resting behind him, is seen the golden apple, but partly concealed, as a presage, perhaps, of its fatal consequences. His clustering ringlets, which are only partly covered by his shepherd's cap, shade and adorn his open forehead and his polished cheek. On whatever side we observe this figure, we discover nothing but beauties and perfections; designed with purity and finished with great truth and effect, this statue possesses eminently that charm which belongs more or less to all the works of Canova, but which still never fails, in every new instance, to surprise and delight us.

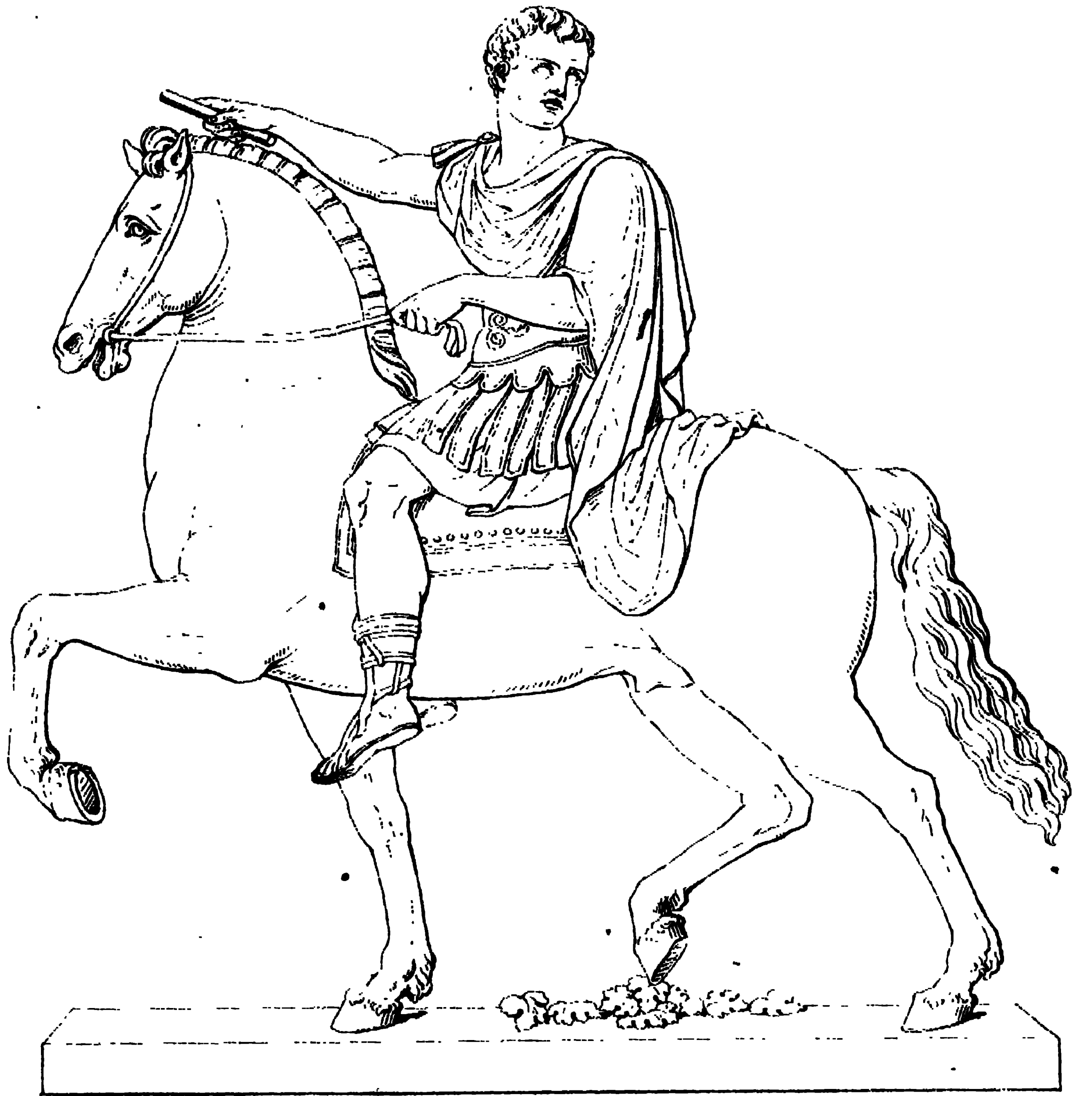
EQUESTRIAN STATUE OF NAPOLEON BONAPARTE.

(*Model in Clay.*)

This work, such as it is represented in the plate, was modelled rather above the natural size, for Napoleon in 1807, then Emperor of the French, and at the height of his fortune: he is leading on his army to battle, and in the act of looking back towards his soldiers, to whom, with a look of confidence, he seems to point out the enemy. The spirit and motion of this attitude was preferred by Canova, as more suitable to the character of the man than the simplicity and repose usually preserved in monumental statues of this description. The subsequent history of this work is curious, and marks the rapid and extraordinary political changes which occurred shortly after that period. On the defection of Murat from the cause of his old patron, Napoleon was unhorsed, and the sculptor was commissioned to place King Giovacchino in his stead, the work being at the same time raised to colossal dimensions: before, however, the sculptor had proceeded far in his work, Murat also slipped from his seat, and Charles the Third of Naples finally took possession of this noble animal, as will be seen by a reference to the equestrian statue of that prince.

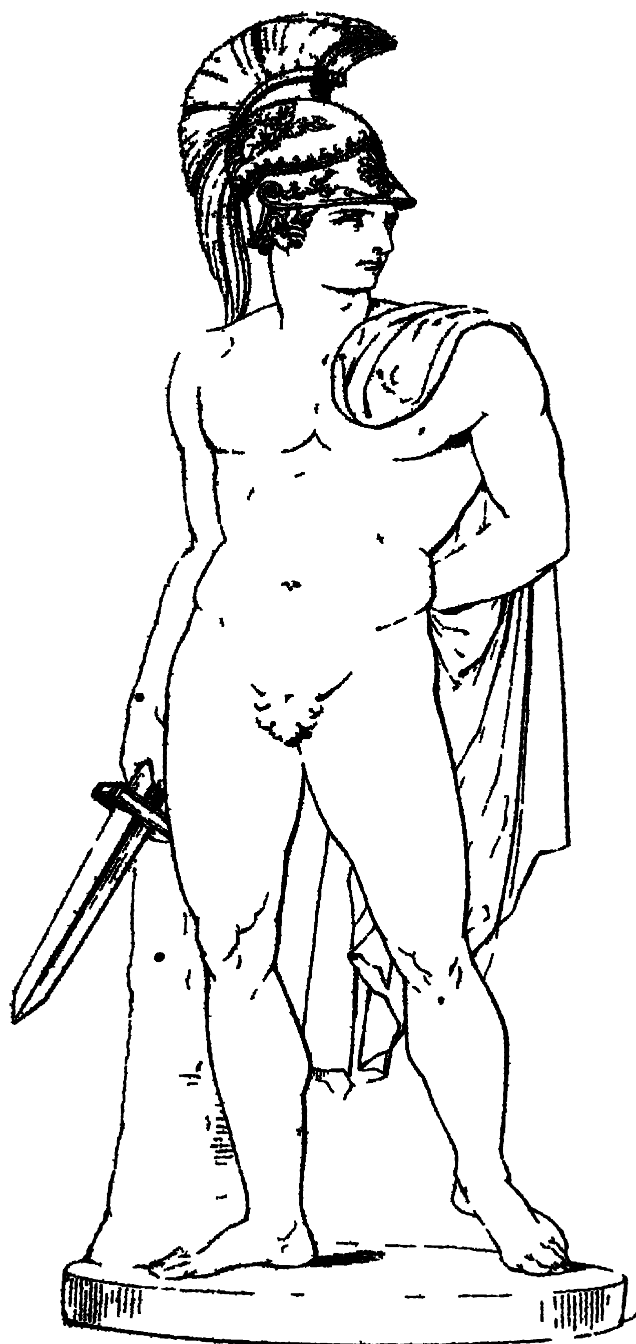


PARIS



Antonio Canova Sculpt

NAPOLEON



HECTOR.



AJAX.

HECTOR AND AJAX.

(Statues in Marble.)

THIS subject is taken from the seventh book of the Iliad. Helenus, inspired by heaven, counsels Hector to suspend the fight and to defy the Grecian chiefs to a single combat. They, by direction of Nestor, cast lots, which determine in favour of Ajax; after having contended with javelins, they cast them aside.

"And now both heroes their broad falchions drew:
In flaming circles round their heads they flew;
But then by heralds' voice the word was given,
The sacred ministers of earth and heaven:
Divine Talthybius, whom the Greeks employ,
And sage Idæus on the part of Troy,
Between the swords their peaceful sceptres rear'd;
And first Idæus' awful voice was heard:
Forbear, my sons! your further force to prove,
Both dear to men, and both beloved of Jove.
To either host your matchless worth is known,
Each sounds your praise, and war is all your own.
But now the night extends her awful shade;
The goddess parts you: be the night obey'd.
To whom great Ajax his high soul express'd:
O sage! to Hector be these words address'd.
Let him who first provoked our chiefs to fight,
Let him demand the sanction of the night;
If first he ask it, I content obey,
And cease the strife when Hector shows the way."

The combatants are represented at the moment when Hector, having drawn his sword, sternly eying his foe, awaits the attack of the Greek, who, with a menacing look, is drawing his weapon from his sheath. In the aspects, figures, and attitudes of each, we find the dissimilar characters of these celebrated warriors finely and distinctly marked. The look of the illustrious son of Priam awakens in us that deep sympathy with which we follow him through all the vicissitudes of war, and particularly in the scenes of domestic gentleness and affection; while that of the Greek excites the admiration which we cannot withhold from high courage and hardihood. The Trojan prince is distinguished by his fine countenance, his noble aspect, and a figure which, although it promises great strength, corresponds with the character of the lofty-minded Hector. With tranquil courage, the inseparable companion of valour, he waits for his adversary to draw his sword, in order to commence the attack. On the other side, the fierce Ajax, his large and muscular frame breathing immense vigour, stands in the act of drawing his sword from its scabbard, and, casting a ferocious glance on his adversary, seems already to triumph in his destruction. These two almost colossal figures may be referred to among others to prove that it was not in subjects of gentleness and beauty alone that Canova excelled, but that in the expression of the violent and terrible passions he has equal claims to our admiration.

TERPSICHORE.

(A Statue in Marble.)

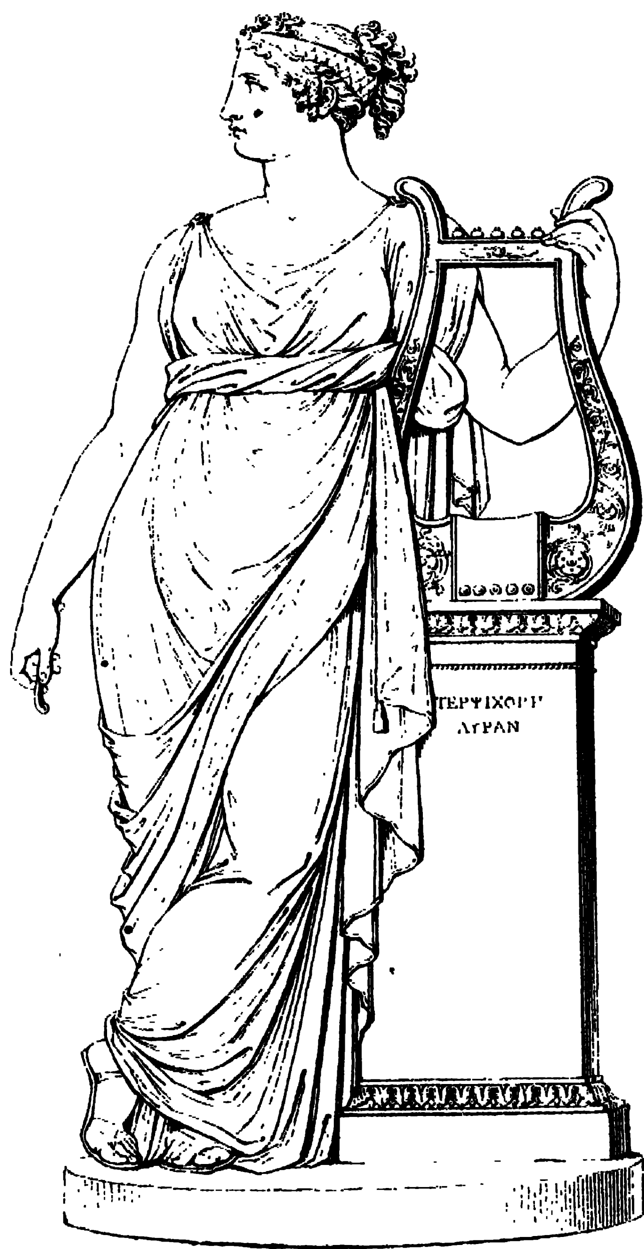
THIS Muse (whose name in the original signifies the love of art over which she presides) is in the possession of Count Sommariva, at Paris; and, together with a Cupid and a Magdalen of Canova, form a part of the gallery of that noble Milanese, who is equally distinguished by a fine taste in the arts and by his kind and condescending manners. Terpsichore is standing beside a short column, against which she rests her left side, in a graceful and reposing posture. On the pedestal a lyre of a classical form is held by her left hand, in an attitude that advantageously displays her elegant person; while her right, falling easily down the side, holds in its hand the instrument with which she has awakened that sprightly music which should ever accompany the Muse of the Dance. Reposing chiefly on the right foot, that side is slightly bent inwards, and the hip thrown out in an easy and graceful manner. Elegant sandals adorn, without concealing, her delicate feet. This graceful and symmetrical figure, thus pleasingly displayed, fills us, as we gaze on it, with soft and harmonious sensations. A Grecian tunic, of fine and almost transparent texture, slightly veils the beautiful form of her bosom; and the upper drapery, descending from the left shoulder, encircles her waist in the form of a wreath, and is gathered up in a knot between her left side and the lyre on which she is leaning. The turn of her head, and her look, express all that gentle ecstasy in which the mind is held when under the enchanting influence of music. An exact and elegant arrangement of the hair is given with propriety to this muse, whose idea is ever connected with our most refined and captivating sensations. Her tresses are bound by a fillet of unusual form, but producing an agreeable effect; and the fair, who would give every advantage to their native beauty, cannot do better than follow the models of such an artist.

THE GODDESS CONCORDIA.

CANOVA has here represented the goddess Concordia in the likeness of the Empress Maria Louisa; and the felicity of the thought will be acknowledged, when we carry back our recollection to the epoch when this magnificent statue was imagined and executed.

The goddess is seated on a richly ornamented throne, her feet resting on a footstool; majestically attired in a rich tunic, whose ample folds are skilfully disposed, and cover her whole person. A flowing drapery descends from her crowned head, in the most natural folds, down her shoulders; and her well-formed neck is adorned by a splendid chain of jewels.

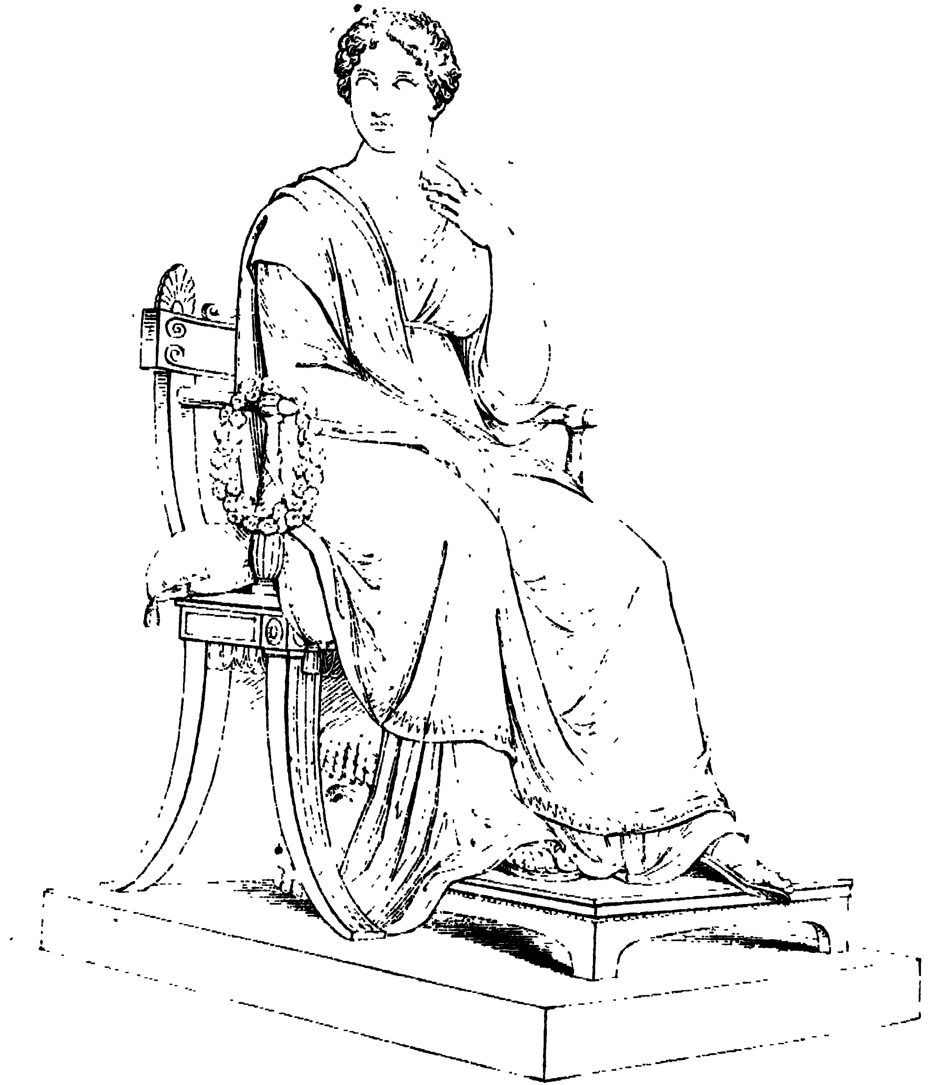
This august goddess holds the sceptre in her right hand, and in the other the sacred patera. What dignity and gentleness in that countenance! what benignity of aspect! what an air of divinity in her whole person! The beholder might almost believe her, having taking the gracious likeness of Maria Louisa, to be that same goddess Concordia to whom honours were paid in Olympia: and think, if such prodigies had not been made familiar to us by the chisel of Canova, those happy times of Greece returned, when Juno and Minerva, seated on their splendid thrones, as Pausanias writes, received the homage of the citizens of Argos and of Tegea.



TERPSICHORE.



'HE GODDESS CONCORDIA



POLYMNIA.

A narrow cincture gathers, just below her swelling bosom, the ample folds of her tunic, the close sleeves of which, reaching to the elbow, are looped up in the Grecian style.

This work, the production of which was one of the most difficult undertakings of our artist, is yet one of those in which he has been most successful; his genius seeming always to rise with, and to master the difficulties of, his subject: and what subject can be more lofty than this one, both from its own exalted nature, and the dignity of the situation where it is placed!

POLYMNIA.

(A Statue in Marble)

It has been imagined by our great antiquary Visconti, that Polymnia was the muse of Numa Pompilius, to whose inspiration he ascribed the wisdom of his laws, and to whom, as the goddess Tacita, he caused the Romans to pay divine honours. This silent and contemplative nymph the ancients supposed to preside over meditation, mysteries, and the mute eloquence of the mimic shows. Canova has felicitously represented her seated; a posture more than any other natural and proper to one who meditates in solitude on thoughts which memory awakens of the past, and, in doing this, he has not greatly departed from the ideas of the ancients, who have usually portrayed this muse with an air of tranquil meditation, and leaning with her elbow against the rock.

If it should be objected, in respect to the posture of this statue, that the ancients used not to represent the Muses in a seated or reposing attitude, I might adduce the paintings of Herculaneum, in which Clio and Urania are seen seated in a manner not greatly varying from this. The elegant chair in which she reposes is covered with a soft cushion, yielding on all sides to the gentle pressure of her person; she leans lightly against the back in an easy attitude, her head being turned towards the left shoulder, with an air expressive of tranquillity and deep thought. Her majestic person is clothed in an elegant tunic, gathered under the breast by a narrow band, and flowing down to her feet in rich folds; over this a mantle of fine cloth is gracefully disposed. Inclining somewhat to the left, and resting slightly her elbow on the arm of the chair, her hand is raised to the face, with an action that finely expresses a state of meditation. When the sculptor formed this pleasing and eloquent attitude, he must have had in his mind the following epigram from the Greek.—

"Taccio, ma parla in grazioso gesto,
Mossa la mano, e taciturna in atto,
Un loquace silenzio a tutti accenno."

The other hand, wrapped in the folds of her mantle, rests on her lap; the hair is arranged with all the care and elegance which become a muse, but is without the wreath of roses, which, perhaps, the sculptor deemed inappropriate to the pensive character of Polymnia; but, unwilling to be wholly without this joyous symbol, he has hung on an arm of the chair a chaplet of these flowers; beneath the chair is a large scenic mask. The countenance, the hand and arm and beautiful feet of this nymph, the soft repose of her attitude, which, even while we gaze on her, infects us with its soothing influence, the drapery which falls around her in such rich and natural folds, all make us forget that it is a lifeless stone that is clothed with these soft and lovely forms.

Fitted by her character to raise lofty and contemplative thoughts, rather than those of a tender and amatory nature, this muse is the protectress of the philosopher, the legislator, and the artist, inspiring those high conceptions of ideal beauty and perfection, which tend so much to exalt and refine the human character.

Canova, this is thine own muse!

PEACE.

(A Statue in Marble.)

The Grand Chancellor Romanzow had the glory of signing the treaty of peace by which Swedish Finland remained united to the Russian empire. His grandfather, and his father the Marshal Romanzow, had also each been distinguished by a similar event. This remarkable instance of the most grateful and honourable of all charges being bestowed by the confidence of their sovereign on three successive heads of the family of Romanzow, raised a wish in the Count to obtain from the hand of Canova a statue of Peace—a divinity which seemed to be peculiarly connected with and propitious to his race.

This amiable daughter of Themis and of Jove has been very variously portrayed by the ancients; a circumstance which left our Canova to the unfettered exercise of his own original genius. He has represented her in a standing posture, gracefully resting the elbow of her left arm on a short column, holding in her hand an olive branch, and pointing downwards to the inscription which enumerates the places and dates of the several treaties, and the names of those by whom they were signed: her dress consists of a fine tunic, over which a mantle is elegantly disposed, sloping downwards from the right shoulder to the opposite side. The artist has given her large wings, to signify the rapid flight which is required of her by mortals who are suffering the absence of her blessings; she holds a sceptre in her hand, and her head is adorned with a regal diadem; befitting the dignity of a deity to whom all public and private happiness is owing.

A scaly serpent writhes beneath her foot, with which, without any appearance of anger or effort, she presses it to the earth. As the sentiments excited by this beneficent divinity are those of gratitude and veneration, rather than those of voluptuousness, the sculptor has, with propriety, modestly clothed her in ample drapery, which, however, does not wholly conceal the beauty of her form: the tranquillity and total absence of passion which belong to this benign being greatly increase the difficulty of conceiving and portraying her placid features, which Canova alone, whose knowledge of expression is so profound, could have so finely and accurately imagined.

THE GRACES.

(A Group in Marble.)

The Graces, Thalia, Aglaia, and Euphrosyne, are here represented by Canova, grouped in a manner which differs from that of the well-known figures that have been handed down to us from antiquity.

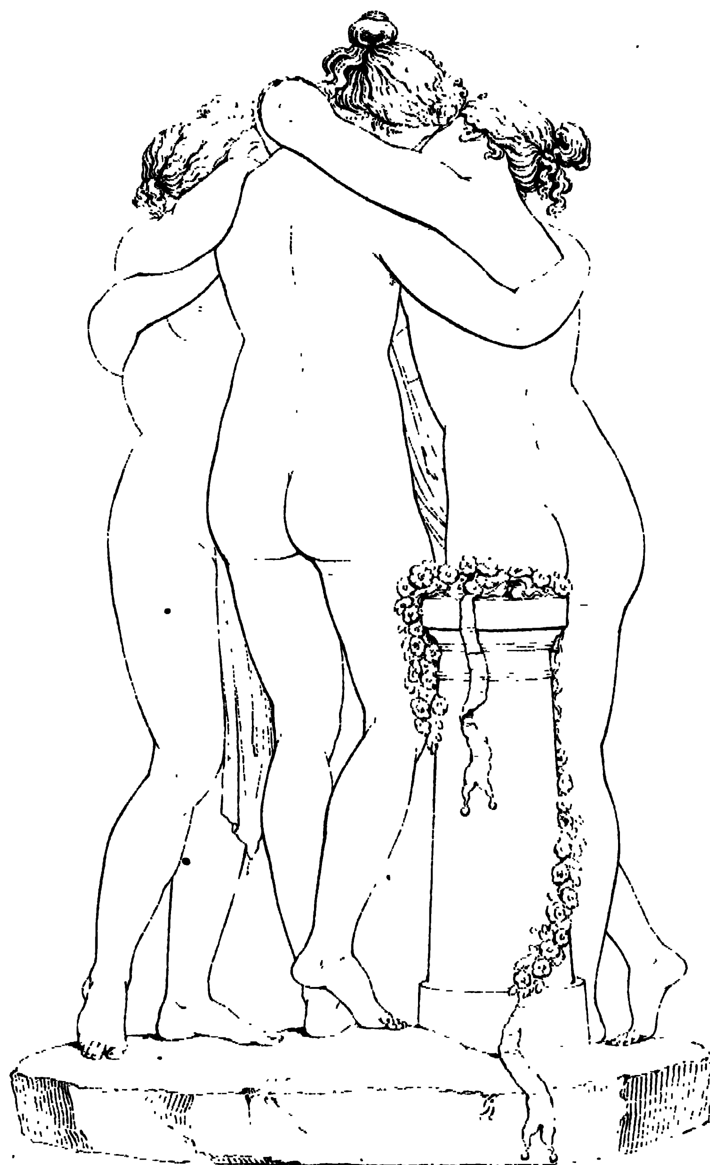
It would be wronging this enchanting composition to attempt a description of their elegant forms and attitudes, their beautiful arms, their countenances, and above all of that tender and affectionate embrace in which they are joined. But in fulfilment of my undertaking, which has, however, no other object than to awaken in the minds of those who are yet unacquainted with the works of the unrivalled Canova an increased desire to behold them, I shall indulge in a few remarks on this attractive subject.



PEACE.



THE GRACE



THE GRACES.

If ever the smiling Graces, those amiable daughters of Jove, lent their aid when invoked by our artist, and adorned his work, much more did they inspire him on this occasion, when he was employed in portraying themselves: these divinities had altars built to them by the wisest and most polished nations of antiquity—divinities without whose favour no one could hope for that bright and lasting fame to which the best men aspire—divinities to whom Greece raised innumerable temples and images, the works of those consummate artists whose genius raised their country to so great a height of glory.

It has been said by Racine that grace is even superior to beauty; to me, it seems that grace is beauty sweetly animated, or a sweet and gentle movement of beauty itself, as it has been defined by the celebrated Lessing, who felt deeply and justly in regard to the fine arts, and marked so many of our sensations with appropriate terms. For, indeed, I cannot imagine how grace can exist without beauty, any more than beauty without grace: they are inseparable; although, when the former prevails, our admiration is more directly excited; while by the latter our hearts are more unsuspectingly, but, perhaps, more surely enslaved. However this be, the Graces were always invoked as divinities by the nations of antiquity, although the mode of their worship, their names, and even their numbers, suffered change.

Josephine, whose name would have ever commanded our love and admiration, even if she had not ascended a throne—Josephine, the model of every amiable quality, who united in her favour the discordant nations of Europe—who, in the most exalted station, was distinguished by the soft lustre of her own gentle and benign virtues, more than by the splendour of the great meteor which surrounded her,—that illustrious woman, whose fate drew tears from the great Alexander, committed to Canova the task of personifying these divinities, whose peculiar favourite she was, and who attended her even to the last moments of her eventful existence.

He has represented them naked, in the manner of the best periods of the arts in Greece, with the exception of a veil, which hangs from the arm of Thalia, in the middle of the group, and, floating playfully in the breeze, seems guided by the hand of modesty herself. These lovely nymphs are linked together in mutual embraces, their countenances gently animated by the lightness and joyousness of their hearts; how delightful to gaze on their finely rounded arms, clinging tenderly round their sprightly, glowing bodies! and their delicate hands,

"Ove nè vene appar, nè nodo eccede,"

resting here on her shoulder, here on a finely moulded back, and in particular, on that one thrown caressingly round the neck, and reaching the cheek, of her lovely sister!

This composition finely personifies that abstract idea of grace which prevailed among the Greeks, by whom these deities were held in the highest veneration; for to their inspiration was attributed all that is gentle, beneficent, and noble in the human character.

The sculptor has supported this group by means of an altar, which he has placed behind it; this, however, would have been insufficient without the wreaths of flowers with which it is crowned, and which, though apparently too slight, serve admirably the purpose of support: happy thought, to sustain the figures of the Graces with flowers; and here, as in the whole group, the genius of Phidias is blended with the voluptuous spirit of Anacreon.

RELIGION.

(A Statue in Marble.)

In the presence of this sublime personification of religion, our minds are impressed with the profoundest emotions of veneration and devotion; what majesty of aspect! what dignity of attitude! what celestial tranquillity! The stature of this figure, which is about thirty palms, is increased in appearance by the rays of glory which encircle the head, and are symbolical of the light of Christianity, whose benign rays diffuse their influence over the whole earth. On her head is the tiara, bearing in its front the symbol of the Trinity, in the centre of which the artist has placed an eye, significant of that all-seeing Providence which unceasingly watches over all its works. This august figure points with her right hand towards heaven, as if in the act of announcing to mankind her sublime and eternal truths; while the left rests upon a medallion, on which the images of the apostles Peter and Paul are sculptured—those zealous evangelists who suffered martyrdom at Rome during the persecution by Nero. On the left arm also is supported the sacred standard of Christianity. A lock of hair falls gracefully down on each side of the neck, which is not entirely covered by the dress; an ample sacerdotal tunic, disposed in rich folds, clothes her whole person, beneath which her feet, dressed in sandals, are partly seen: the large plaits of her tunic are gathered beneath the breast by a cincture, revealing imperfectly her fine and majestic form. A scarf, ornamented with crosses, the emblem of the priesthood, falls down from the shoulders on each side; and a splendid mantle, covering the head, flows down behind in majestic folds, adding greatly to the dignity of her figure.

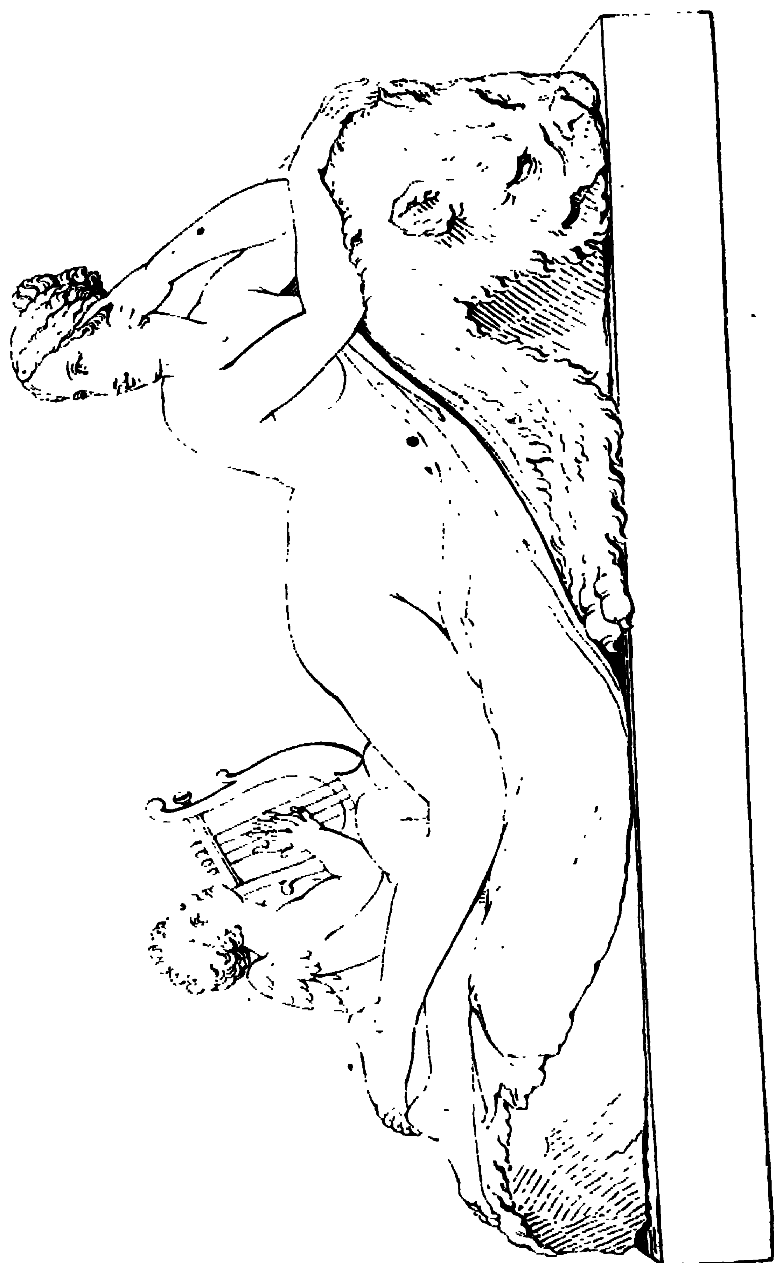
A NYMPH.

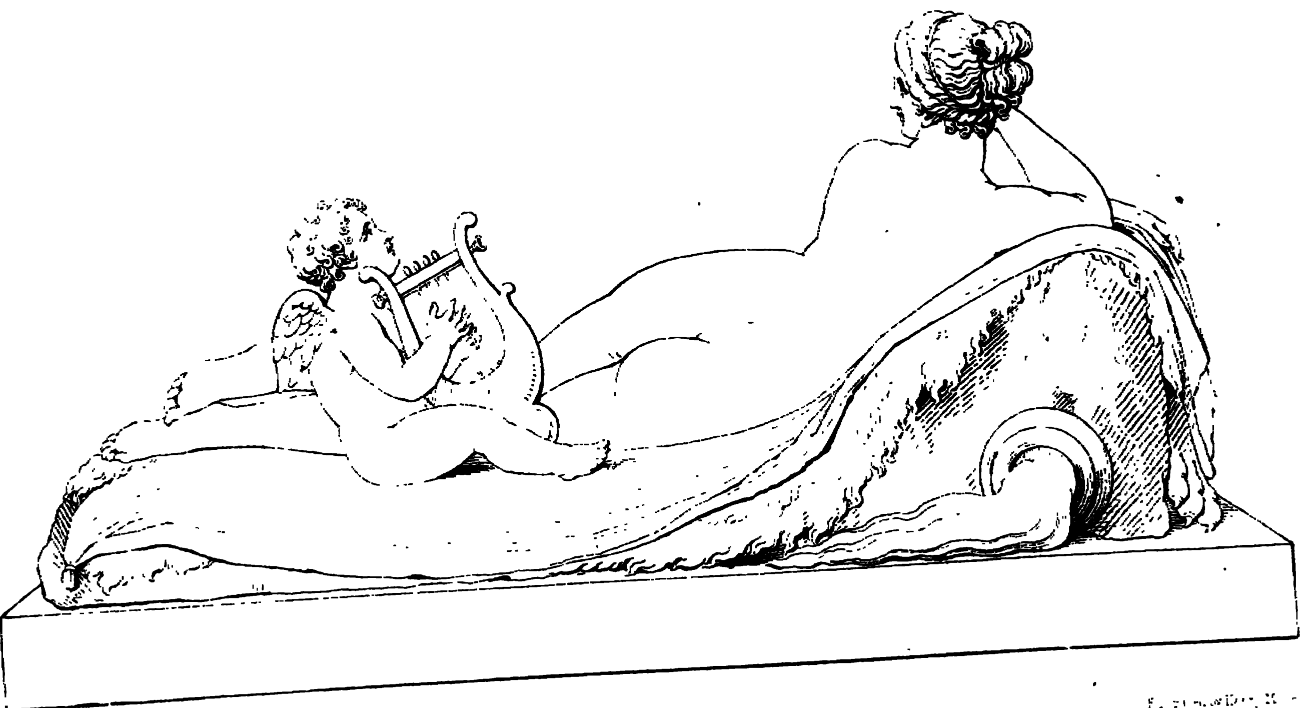
(A Statue in Marble.)

This Nymph, which now enlivens the cloudy atmosphere of England, is reclining on a rustic couch, in an attitude which differs slightly from that of the Venus Victorious. She awakens at the sound of a lyre, the chords of which are touched by a little Cupid, who is seated at the lower end of the couch at her feet; his boyish face is raised, and his eyes cast towards heaven, as if in ecstasy at the harmony which proceeds from his own lyre: on his little back, which is negligently bent, are small wings, and his pretty face is adorned with thickly curled ringlets. The Nymph, who was sleeping with her face downwards, when awakened by his melody, has raised her head to see whence it proceeds, and leaning on the elbow of her left arm, the hand of which supports her head, turns her face towards the spot, the better to observe and hearken to the little lyrist; the other arm is stretched on the skin of a lion, which composes her bed, and, together with the elbow of the left arm, rests on its frowning head. Her graceful limbs are still in the listless attitude of one who is not yet freed from the gentle dominion of sleep, unlike the pliable features which instantaneously reveal the sentiments of the mind; her countenance, which is equally beautiful with her elegant and perfect form, has the additional charm of sentiment, such as emanates



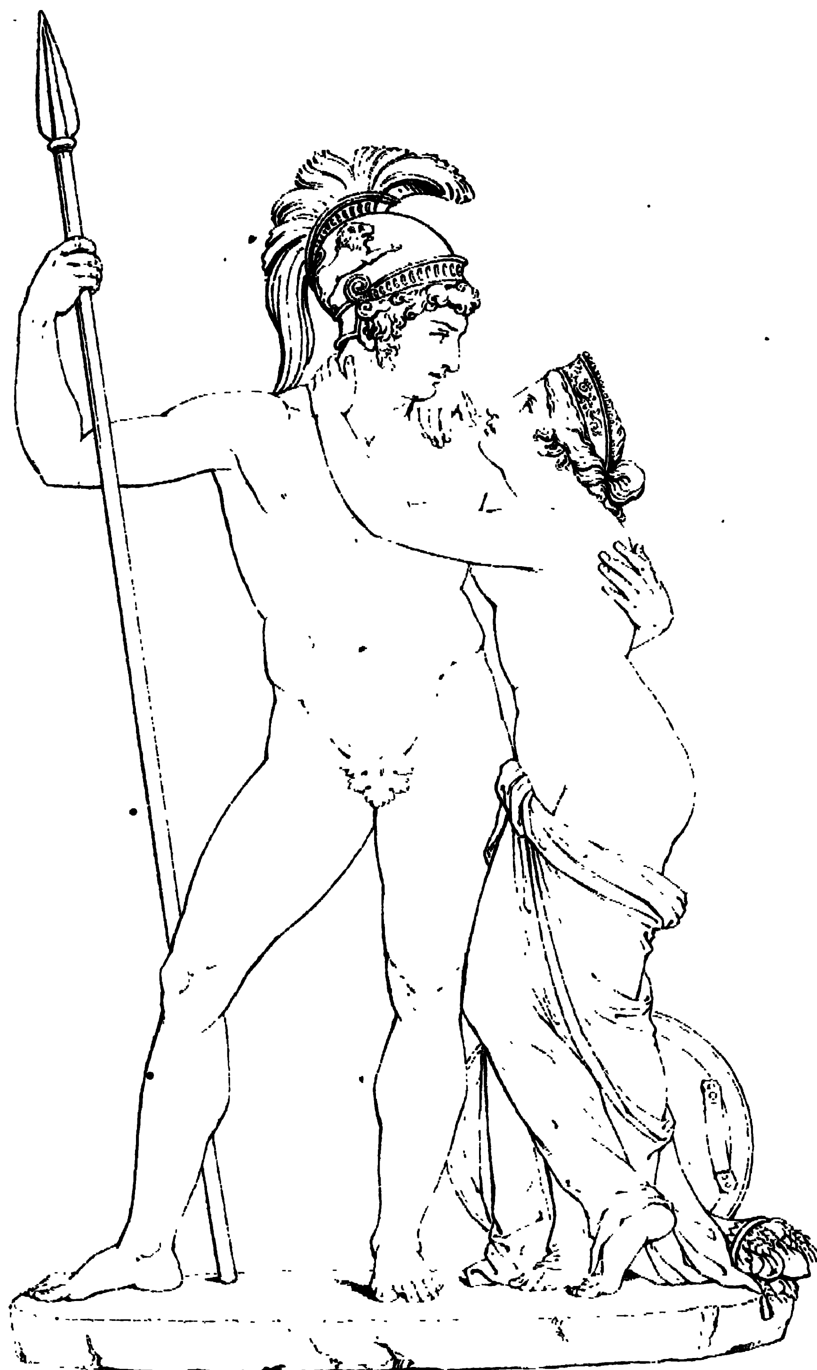
RELIGION





A NYMPH

Plate 4



VENUS AND MARS.



AN INFANT ST. JOHN.

from her pure and tranquil mind. Her fine and delicate figure seems to partake of the nature of ethereal beings, and to have been nourished by purer food than earth produces. Although naked, yet the soft voluptuous feelings which her beauty inspires, are chastened by the gentleness and modesty of her aspect.

MARS AND VENUS.

(A Group in Marble)

IN this charming composition the artist has imagined and represented two of the most important deities of mythology. They are here symbolical of war and peace; and their noble figures, thus presented together, form a fine contrast, and strikingly exhibit the variety and extent of Canova's power.

This group presents an outline in some parts bold and forceful—in others soft and flowing; and possesses so entire a harmony and unity of effect, that each figure would lose much of its eloquent expression by being separated from the other. The warlike deity prepares to follow whither destiny calls him; his forward step, the homicidal spear which he grasps, and the gleaming helmet, all indicate the approaching war. In the posture in which he stands, the vigour and beauty of his naked form, his ample chest and sinewy limbs, are fully displayed. The appeasing goddess leans fondlingly against his side, her right hand and rounded chin gently pressing upon his shoulder, while her left hand, reaching round to his manly neck, caressingly draws his regards towards her. Resting chiefly on the left foot, with the other thrown naturally and carelessly over it, her posture requires the supporting arm of Mars, which he, already half overcome, does not seem likely to withdraw: there is a captivating tenderness in her looks, but at the same time a searching glance, with which she seems to read in his eyes the progress of her victory. He, subdued by her caresses, looks fondly into her eyes, from which he seems to imbibe a pleasing and unusual calm. An elegant vest, in which she was clothed, has fallen neglectedly in rich folds over her lower limbs, her luxuriant tresses are knotted behind with careless elegance; and the diadem, her usual ornament, encircles her brows. How fine and just is the sentiment here, of beauty controlling those fierce and violent passions which are tamable only by its resistless power.

ST. JOHN THE BAPTIST.

(A Statue in Marble)

CANOVA has here represented St. John, the precursor of Christ, in the state of childhood, apparently in about the fifth year of his age: he is seated on a block of stone covered with a fleece, and holding by both hands a cross, which his prophetic spirit contemplates with an aspect of affection and sad foreboding; a narrow band wound round the cross has the inscription—ECCE AGNUS DEI.

The simple nature of the subject affording no scope for the employment of the embellishments of art, the sculptor has confined himself to the expression of the pure and artless beauties which are proper to the age of childhood. We particularly admire the execution of his soft and fleshy limbs, which seem warmed and animated with the vital fluid; and the double which is formed in his body, by the curved posture in which he sits, has all the softness and pliancy of nature. While we contemplate this pleasing figure, we forget that it is a work of art, and feel as if we were approaching to caress a gentle and attractive child.

WASHINGTON.

(A Statue in Marble.)

In this fine composition Canova has not only maintained the dignity of his subject, but (warmed by admiration of the amiable qualities of this illustrious man) has also infused into the statue an expression of the gentleness and benevolence which attempered his severer virtues.

The hero is sitting with an air of noble simplicity on an elegant seat, raised on a double square base. Nothing can surpass the dignity of the attitude or the living air of meditation which it breathes; and the grandeur of the style, the force and freedom of the execution, the close and animated resemblance to the original, all conspire to place this statue in the highest rank of art. The fine tunic which he wears is seen only at the knee, being covered by an ample ornamented cuirass; above which is a magnificent mantle fastened by a clasp on the right shoulder, and flowing down behind in majestic folds. Beneath his right foot, which is extended forward, is a parazonium sheathed, and a sceptre, signifying that the successful termination of the war, and the establishment of the laws, had rendered them now useless.

The hero is in the act of writing on a tablet held in his left hand, and resting on the thigh, which is slightly raised for its support. From the following words already inscribed on it, we learn the subject which occupies his mind—"*George Washington to the people of the United States—Friends and Fellow-citizens.*" In his right hand he holds the pen with a suspended air, as if anxiously meditating on the laws fitted to promote the happiness of his countrymen; a border of the mantle, raised to the tablet by the hand which supports it, gives a fine effect to this graceful and decorous action. In his noble countenance the sculptor has finely portrayed all his great and amiable qualities, inspiring the beholder with mingled sensations of affection and veneration. This statue is only in a slight degree larger than life; his robust form corresponding with his active and vigorous mind.

If to this great man a worthy cause was not wanting, or the means of acquiring the truest and most lasting glory, neither has he been less fortunate after death, when, by the genius of so sublime an artist, he appears again among his admiring countrymen in this dear and venerable form; not as a soldier, though not inferior to the greatest generals, but in his loftier and more benevolent character of the virtuous citizen and enlightened lawgiver.

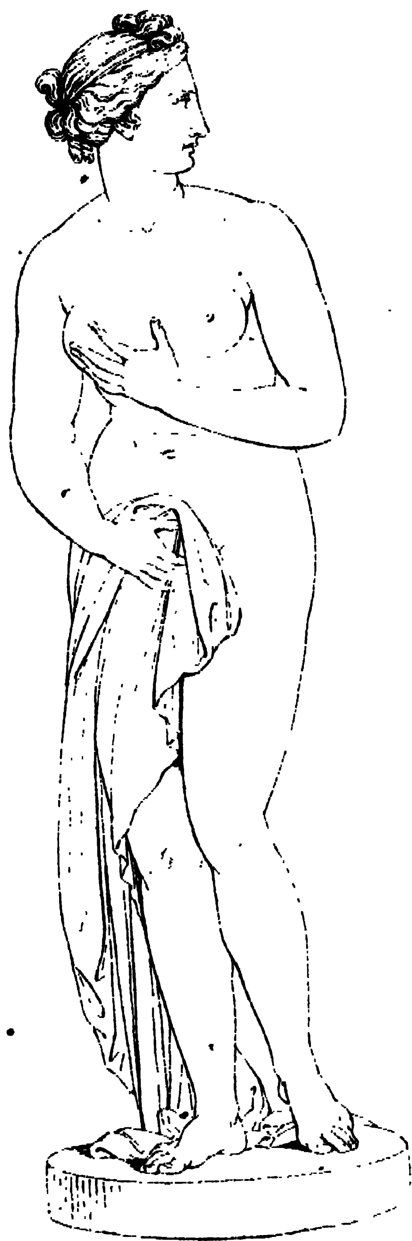
VENUS.

(A Statue in Marble.)

This Venus is only slightly varied from the one which I have already noticed, and which was hardly allowed to be inferior to the Grecian goddess that exercises so propitious an influence on the destinies of Tuscany. The statue now under our notice was, however, sculptured many years later, and is distinguished by purity of design, and the most perfect and finished execution. The goddess has just come out of the bath, and is about to dry her limbs with a linen cloth which she holds in her hand; her body is modestly bent forward in a graceful curve, and her head turned towards the left shoulder, not, as in the other statue, with the quick and animated glance of one who hears the approach of a beloved object, but rather with the retiring and tranquil expression of modest alarm. The shape of this Venus is more formed than that of the former, and there is more of ease and repose in her posture and features; the minutest difference which so consummate an artist has thought

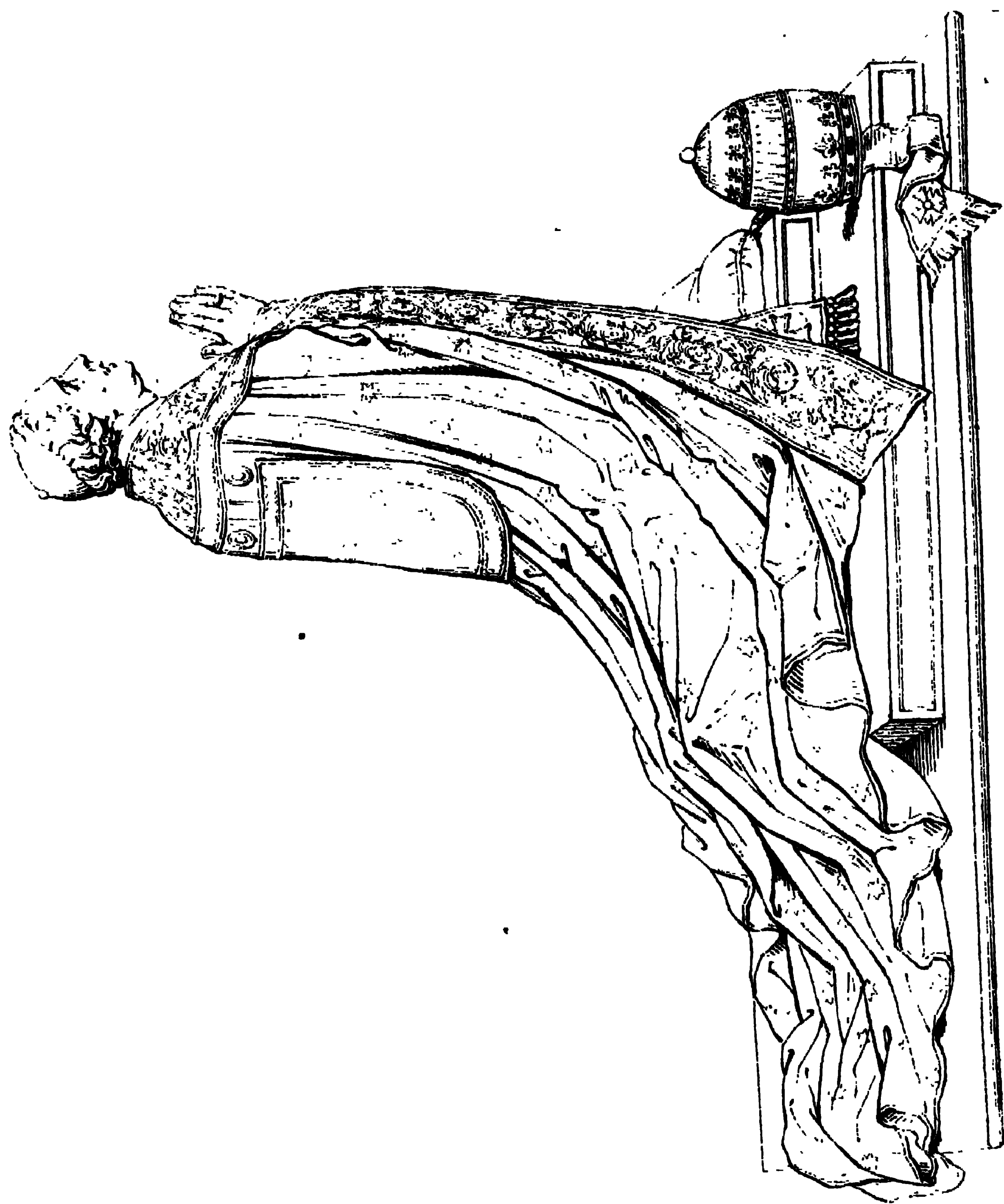


WASHINGTON



Antonio Canova Sculpt — Engraved by [illegible]

VENUS.





Antonio Canova Sculpt

CHARLES KING OF NAPLES.

proper to make in two models of female beauty, executed at different periods of his life, is doubtless highly interesting; but I deem it prudent to desist here from a comparison which is dangerous even when between mortal beauties, and advise the lover of art to content himself, as I shall do, with tracing out and admiring the peculiar charms which each of them possesses.

PIUS VI.

(A Colossal Statue in Marble.)

CANOVA must have had in his mind, when he imagined this fine statue, that arduous moment in the life of Pius the Sixth when he was torn from Rome, notwithstanding his advanced age and infirmities, and forced to undergo the fatigue of crossing the Alps, during a season of unusual rigour, the hardships of which terminated his existence.

The aged Pontiff is seen kneeling on a cushion, placed on a raised ground, which is spread with a rich carpet; every part of his venerable figure is expressive of devotion: his hands joined together—his eyes raised towards heaven—his lips separated like one wholly absorbed in ardent prayer.

The sculptor has faithfully preserved the likeness of this Pope, and also (with his admirable delicacy of touch) has given to the features an expression of that warmth of devotion and reliance on divine assistance which enabled him to maintain a firm and tranquil mind, amidst all the painful trials and dangers to which he was exposed. Beside him is placed the triple crown, and he wears on his head the solidio, a sort of cap, whose name implies that its wearer does homage to God alone; he is clothed in a majestic sacerdotal robe, whose rich drapery extends far behind him, and suits with the dignity of his demeanour: the flower with which it is ornamented, belongs to the armorial bearings of the Braschi family.

While I was proceeding to state that this magnificent statue would be placed by the artist this very month of October, 1822, in the church of St. Peter's at Rome,* near to the steps that lead to the crypt, my pen was suddenly arrested by the sad intelligence that Canova had arrived at Venice, in a languid state of health; this rumour became on every succeeding day more alarming; and on the thirteenth we learned, to our infinite grief, that we had lost for ever this sublime genius, and most amiable of men.

CHARLES III., KING OF NAPLES.

(Equestrian Statue in Bronze.)

THIS equestrian statue represents, in colossal dimensions, the illustrious prince, the first of the House of Bourbon who sat on the throne of Naples. Under his sway that kingdom increased in power and riches; literature and the arts were encouraged; and, with a magnificence kindred to that

* Canova in his last moments expressed great regret that he had not been able to make some slight alterations in this statue, which he had intended, and to place it in its destined site. But if ever those parts of this noble monument, which his severe judgment thought capable of improvement, should be observed, it will be more than recompensed by the interesting fact that this statue was one of the last subjects of his exalted mind.

of Louis XIV., the town of Caserta was raised to the beauty and splendour of a Versailles. It was also during his reign that the cities of Herculaneum and Pompeii, buried for seventeen centuries, were brought to light, and gave so powerful an impulse to the study of antiquities and to the arts.

Charles is represented in heroic costume, and, as is supposed, in the act of pointing to the splendid edifices with which he had adorned the city of Naples; the attitude is graceful and commanding, and the countenance presents a striking resemblance of this monarch. The figure of the horse is peculiarly admirable, and may be compared with advantage with any existing model of that noble animal. The vibration and agility of his movement, the lightness and majesty of his figure, the union of the natural with the ideal forms of antiquity, all conspire to place this work among those which do most honour to Italian art. We must not, however, look here for the form of the Thessalian horse, or for that with which the marbles of the Parthenon have familiarized our eyes; the duty of an artist being ever to produce a model of the choicest forms of the race of his own era and country.

This grand monument must excite the admiration of all cultivated minds, who, reflecting on the merits of this magnificent prince, and his devotion to the interests and improvement of his country, will be disposed to exclaim in the words of Virgil:

"Semper honos nomenque tuum laudesque manebunt."

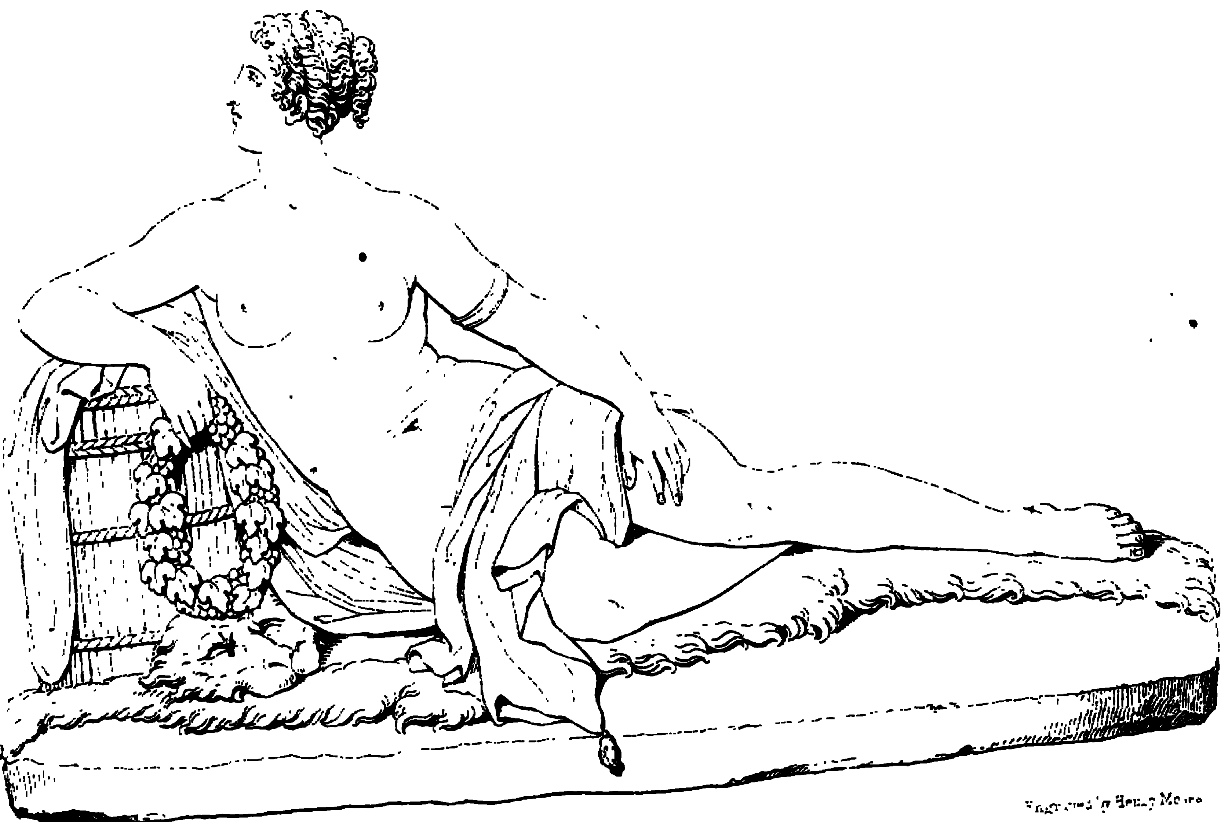
THE MAGDALEN.

(A Statue in Marble.)

The beautiful and penitent Magdalen has, in all ages, powerfully excited the fancy of artists, and was, in particular, a favourite subject with many of the great masters of the pencil. Twice had Canova sculptured the Magdalen, in a kneeling posture, and with an expression of such utter sorrow and contrition, that it might have been thought that he had wholly exhausted his imagination on it; but in this statue we again behold the same subject, treated with new and admirable features, although representing the same epoch of her life, and sentiments of the same character as the former. This sublime figure lies stretched supinely upon a rugged stone, the lower part only of her person covered with a loose garment, and forming, by her position, a flowing line that produces a delightful effect; her eyes, filled with tears, are raised towards heaven, with a look which expresses that her thoughts are wholly alienated from earth, and centred there; her unbound tresses fall neglectedly over her shoulders and bosom, and her arms are listlessly extended beside her; the right hand holding a cross which rests upon her shoulder; the other hand with the palm spread as in the act of prayer. Her person, although wasted, still shows the reign of youth, and of those charms which nature had so largely bestowed upon her, but so sunk by languor and mortification, that we wonder how marble could be made to assume such attenuated forms. A slow and feeble respiration seems to pass along her delicate neck, which is distended on one side by the posture of her head, and gives token that life still weakly animates her frame. This lovely and pathetic figure is wholly the offspring of Canova's imagination; nowhere else could he have found a model of such sorrow, such piety, such deep and sincere repentance.



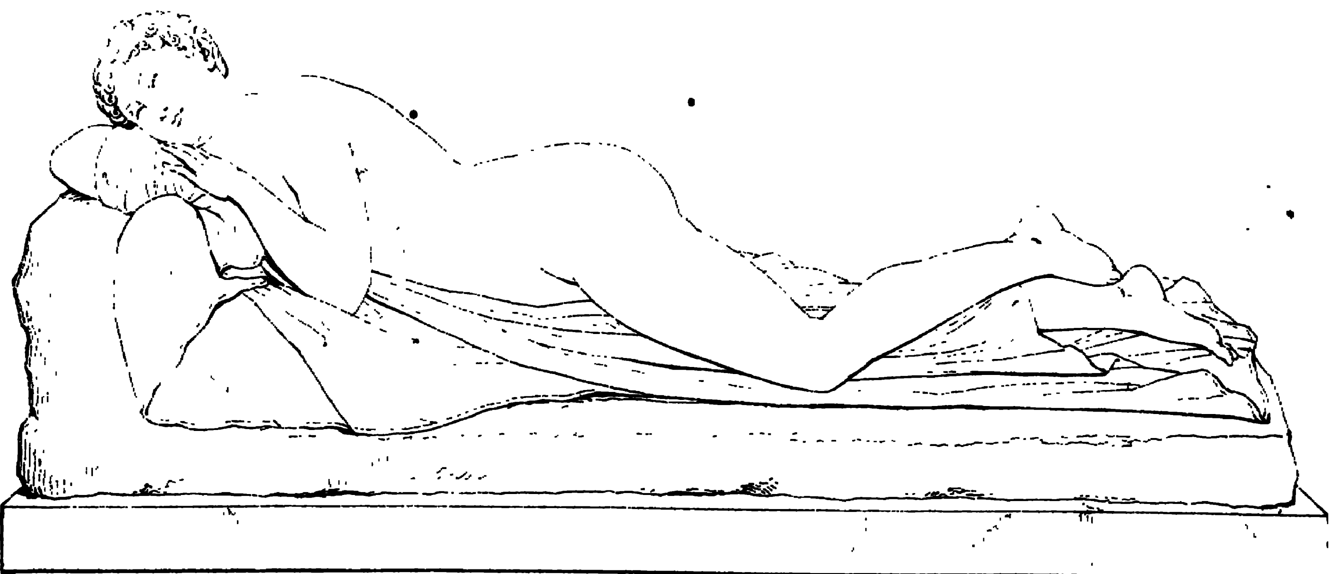
THE MAGDALEN.



Engraved by Henry Moses

[illegible] Sculpt

DIRCE.



A SLEEPING NYMPH

DIRCE.

(A Statue in Marble.)

THE attitude of this Bacchic Nymph, lying on a tiger-skin, and leaning half raised on the mystic basket, is highly favourable to the display of her very lovely figure. With her head turned towards her right shoulder, she seems intently to regard some object at a distance, perhaps her fellow-dancers in the Trieteric sports approaching; for one of whom she has prepared an ivy chaplet, held in her right hand. The aspect of this nymph, suitably with her character of a Bacchante, is somewhat bold and free, and her beauty of a less ideal kind than that which Canova has generally bestowed on his mythologic female subjects, Nymphs, Muses, &c., whose expressions are usually of a more unimpassioned and ethereal cast; but if more human, and less a divinity, still her fine person produces all the fascination of the most perfect female loveliness. Description would, however, wholly fail in producing the effects which are experienced by the beholder of that soft-flowing and delicately-moulded figure, that flexible incurvation, so natural and graceful, of the left side, formed by her reclining posture, or the bosom, which so directly reminds us of that highly poetical passage in the *Orlando*:—

> "Bianca neve è il bel collo e'l petto latte;
> Il collo è tondo, il petto colmo e largo:
> Due poma acerbe, e pur d'avorio . . . . fatte,
> Vengono e van, com' onda al primo margo
> Quando piacevol aura il mar combatte."
> ARIOSTO.

This work is one of those which were unfortunately left incomplete by the death of Canova, the upper part alone of the marble statue having been finished; the lower part, however, was much advanced. Under these circumstances it was obtained by George the Third, and, with correct taste, required to be delivered in the exact state in which it was left by the chisel of Canova.

A SLEEPING NYMPH.

(Model in Clay.)

CANOVA has already, more than once, portrayed these bright ethereal beings, who in mythology animate all nature, and are the inhabitants and guardians of the forests, the rivers, and the mountains. In these productions he has succeeded in giving to the form and aspect that difficult expression of the union of mortal and celestial natures which is attributed to them. The one before us seems to be an oread, or nymph of the mountains, reposing in one of those cool, delicious grots which the poets so much delight to describe; her couch is a mossy stone, spread with an ample piece of drapery, to which the elaborate chisel of the artist has given almost its peculiar colour and texture; her slumber is deep and peaceful no idle and fugitive dreams seem to venture near to disturb it. Reclining partly on her side, and partly turned downwards, a chastened expression is given to her figure, while her lovely face, turned upwards, is wholly presented to our gaze. But the accompanying outline will, better than mere description, convey an idea of her delicately-moulded figure, the expressive loveliness of her countenance, and the enchanting effect of those soft and flexible forms with which the chisel of this artist can warm his insensible marble into life.

A COLOSSAL HORSE.

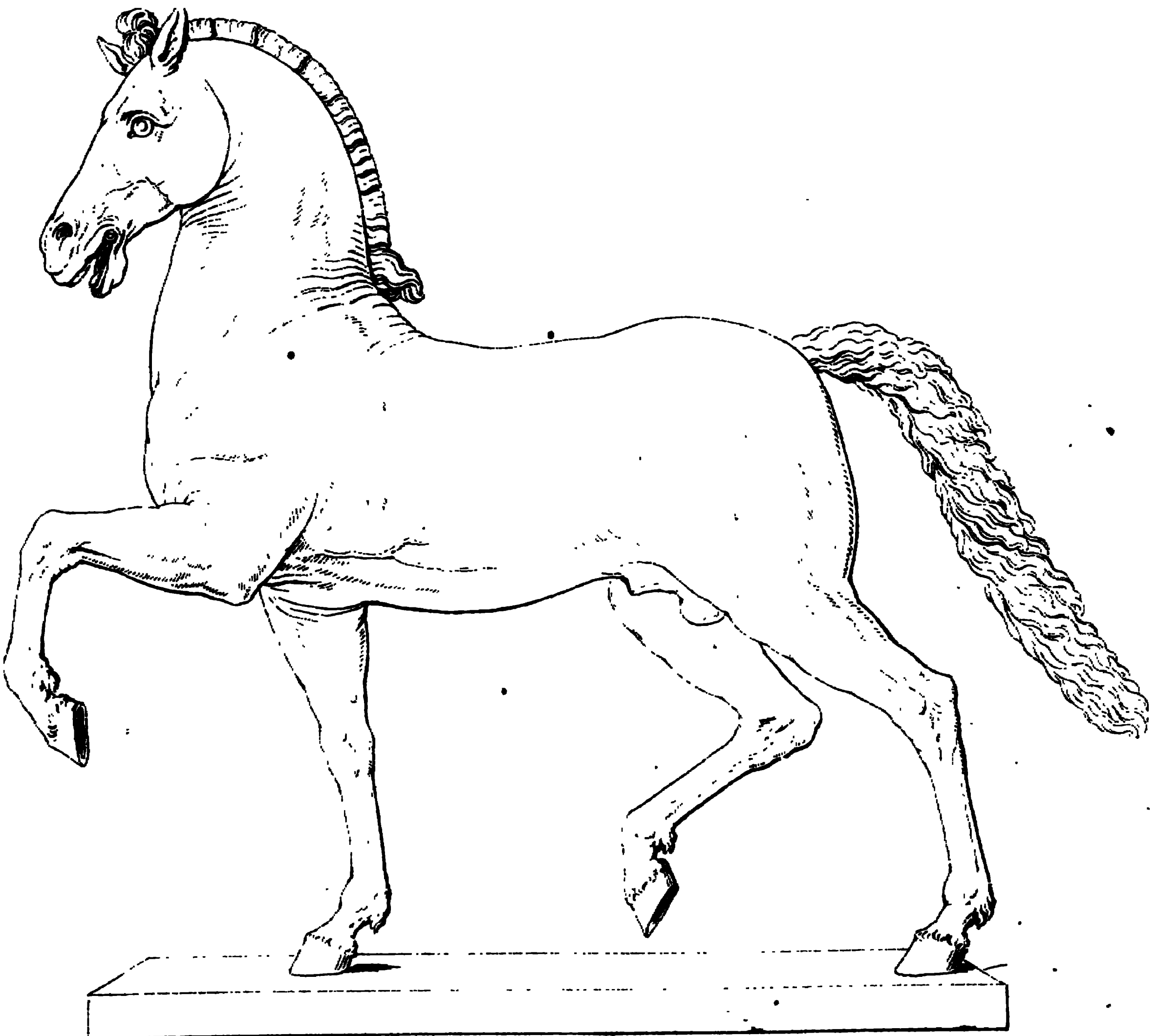
(In the Model.)

THE colossal horse, of which this plate presents the outlines, is part of an intended equestrian statue in bronze of the late King of Naples, Ferdinand IV. At the death of Canova, so unfortunate in many respects for the arts, this work had proceeded no further than the model of the horse. With the exception of the statue of Charles III., already given, this is the largest work of the kind in Europe; and however admirable the former is—and it excited the admiration of all professors of art and of those most conversant with the forms and action of this noble animal—it must be allowed to be surpassed by the subject of the present plate. This noble steed is perfect, not only in his general figure, but also in the most minute and detailed parts, which are treated with all the science, spirit, and fine finish of this great sculptor. Every limb and member is full of life, vigour, and agility; but especially the head, which may be thought to move and breathe, and seems to be in the act of neighing.

ENDYMION.

(A Statue in Marble.)

CANOVA has not deviated, in this fine piece of sculpture, from the usual manner of representing his subject. Endymion is lying asleep on a rock after the fatigues of the chase; his darts, fallen from his loosened hand, lie beside him; his dog, of the gentlest species of that animal, watches at his feet, impatient for the moment of his awakening, and ready to welcome it with caresses. The whole of his figure is impressed with the character of blooming, robust youth, and possesses a beauty the most bland and seducing; the countenance in particular, to which his thick, clustering locks, falling in disordered profusion over his neck and temples, as if slightly moved by the air, add a wonderful softness and lustre. Though he sleeps, yet his frame seems fraught with life and sentiment; some dream perhaps is occupying his mind with its flattering illusions, which returning consciousness, however, is soon about to disperse. The representation of a youthful subject under the soft dominion of sleep was in a great measure an untried effort for our sculptor; but he has admirably succeeded in it, and has given to the figure of Endymion all that abandonment of limbs, that peculiar look of quiet and repose, which attends the light slumbers of youth and health. By the artists and cognoscenti of Rome this work was considered to unite the simple grandeur and breadth of effect which characterize the productions of the Phidian school, with all the delicacy and minute graces of the most elaborate and highly-finished style of art.



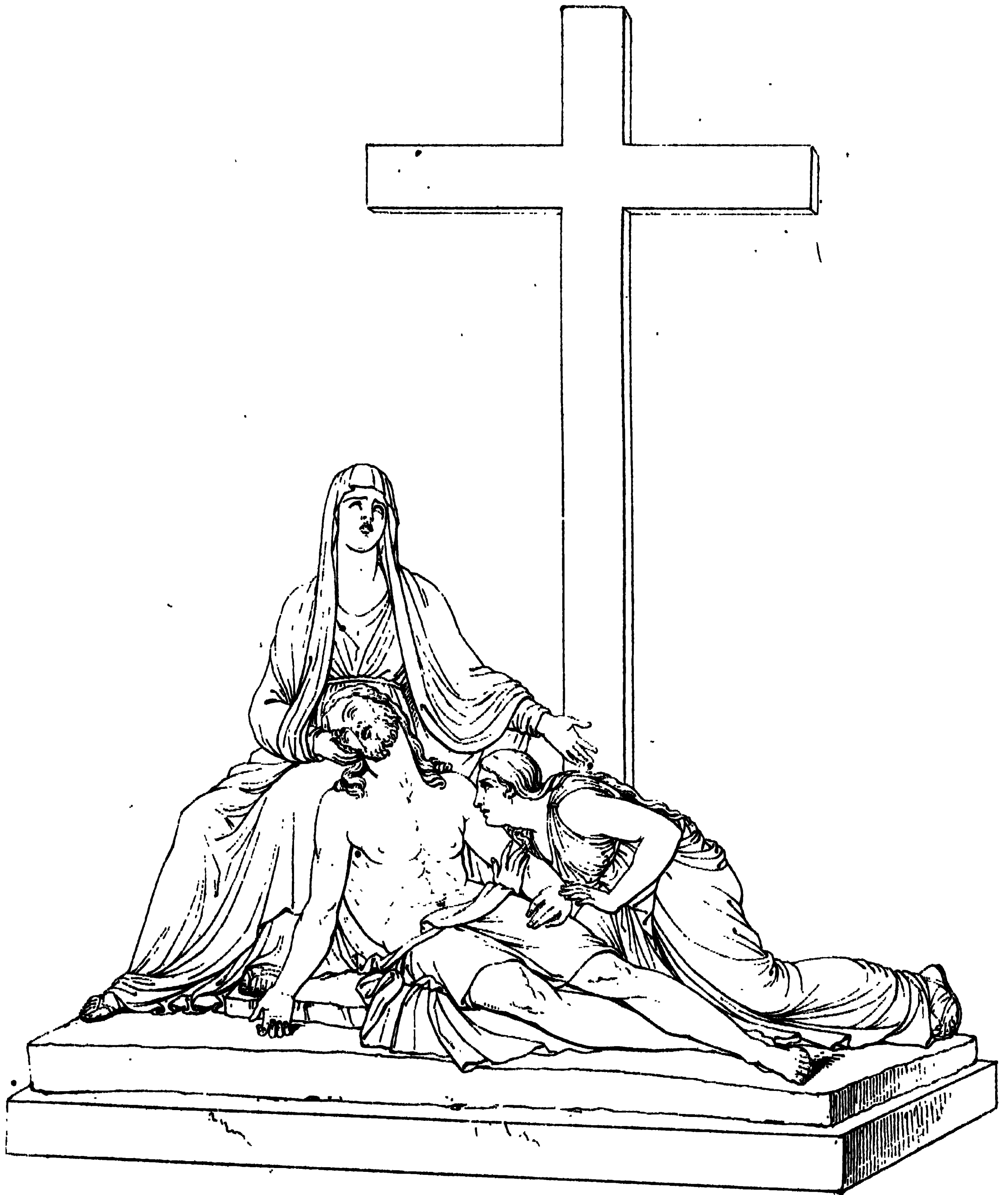
Antonio Canova [illegible]

MODEL OF A COLOSSAL HORSE.



Antonio Canova Sculpt | Engraved by Henry Moses

ENDYMION.



PIETA

*THE PIETÀ.**

(Model in Clay.)

WHEN Canova was at Venice, in the autumn of 1821, and all persons there were exulting at the presence of their illustrious countryman, he suddenly became more than usually solicitous of returning to Rome—a spot which he always deemed peculiarly favourable to the exercise of his genius. This impatience was caused by his fancy having suggested to him the design of this noble and pathetic group, and his ardent wish to develop fully his ideas in modelling it, under the beneficial influence of that nurse of the arts. Arrived in that city, the rapidity of the composition corresponded with these excited feelings, proceeding, as if by a single effort of genius, without either pause or alteration to its completion; thus, before his friends supposed him well recovered from the fatigues of travel, he astonished them, and all Rome, by the exhibition of this work, which, both from the profound principles of art which it involves, and the perfection of its details, could only be thought the result of long study and repeated efforts.

This group consists of three figures of the natural size, and in full relief; in the centre is the dead body of Christ, supported on one side by the Virgin Mary, while the Magdalen is in a prostrate attitude on the other; the Virgin is seated on a slight elevation at the foot of the cross, from which the body, which yet retains the flexible form of life, has just been lowered. In respect to the composition of this work, it is allowed by the best judges that it possesses everything required for the beauty and perfection of grouping; in the particular figures they remark the finely-varied expression in the grief of the two mourners. That of the Virgin Mother is a still and concentrated feeling, unrelieved by tears, addressed wholly to the Eternal Father, to whom, with deep but pious feelings, she seems to offer up the sacrifice of her maternal sorrows. That of the Magdalen, appropriately to her different character and condition, has more of earthly thoughts and feelings in it; it is all abandonment and emotion, restrained only by the divine nature of its object, and gives to her elegant and graceful form a heightened and more expressive cast. Useless must be the attempt to describe the figure of Christ, which can only be adequately conceived by being seen; it possesses a comeliness hardly found among the children of men; the countenance marks the limits to which art can reach in the expression of divinity; it is a beauty, mingled with a sweetness and sanctity, that inspires at once the highest degree of love and veneration.

The beholder of this deeply-interesting group experiences a degree of fascination in regarding it and it is not without a painful effort that he can withdraw from it his admiring eyes.

* This group was intended to be worked, in marble, for the high altar in the church at Possagno, but being left, at the death of Canova, in the clay model, his brother, the Abbé Canova, had it cast in bronze, as a secure means of preserving all its original beauty:—the subject of the Holy Virgin, weeping over the dead body of Christ, is called in Italy "la Pietà," literally, the sorrow or affliction (of the Virgin).

BUSTS.

FRANCIS I., EMPEROR OF AUSTRIA.

(Bust in Marble.)

There is a mixture of suavity and firmness in this countenance such as is rarely found in nature, and which presents great difficulties to imitative art, from the nice shades by which these qualities are distinguishable from the contiguous faults of weakness and severity. The pliant wax could not have obeyed more felicitously the masterly hand of the sculptor. What force and truth in that expression! The tinge of melancholy which nature has spread over his countenance is also faithfully preserved on this transparent marble. Canova, at the same time that he has accurately delineated the features of this august monarch, has indulged his natural tendency to the beau idéal in the pure forms of the neck and ears, and the largeness of the chest: these, however, finely accord with that mild and prepossessing countenance which indicates the excellent qualities the original so eminently possesses.

PIUS VII.

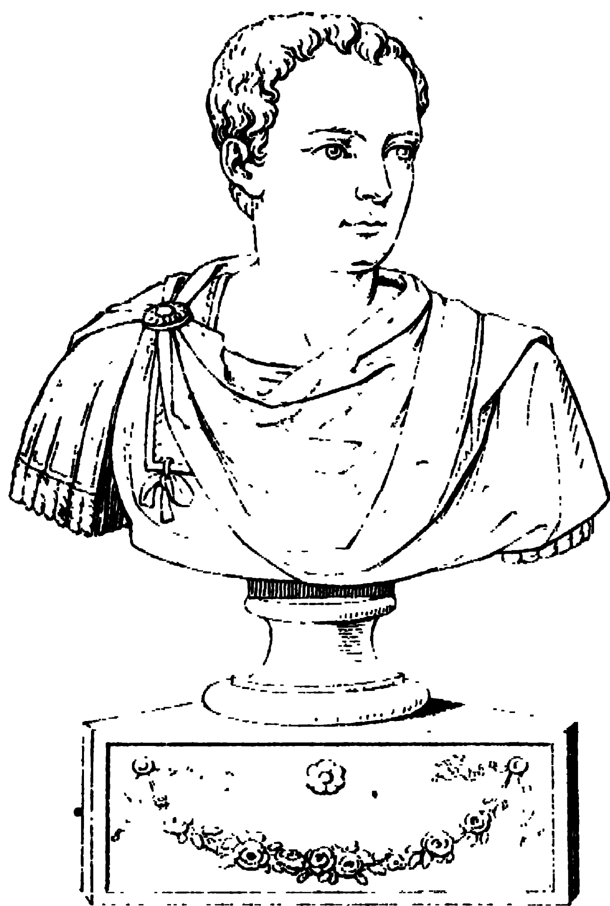
(A Bust in Marble.)

This bust was executed by the sculptor in 1807, and presented by himself to his Holiness. It is larger than nature, and presents us not only with a vivid and accurate resemblance of the features, but also with that which is the higher and more difficult part of this branch of imitative art—the moral and intellectual character of its original; here we can trace his known benevolence and meekness, his gentle and obliging manners, while in the steadfast eye and ample reflecting brow we find the prudence, firmness, and enlarged mind for which he was equally distinguished. His dress and the emblems attached to it are those of the order of St. Benedict, to which he belonged, excepting the Moors' heads, which are proper to the noble family of Chiara Monti di Cesena; a simple cap covers his head, from beneath which the hair, which is very elaborately treated, descends somewhat down the neck behind. The former part of the pontificate of Pius VII. involved a series of trials and difficulties, arising from the political evils of Italy, which the consciousness of suffering in the cause of religion could alone have enabled him to support.

CARDINAL FESCH.

(A Bust in Marble.)

This is one of those eloquent countenances that present a compendium of the character and qualities of their originals; here the sculptor has preserved with great fidelity and effect the likeness of his subject, with all his firmness of mind, and dignified but not severe gravity of expression. The



FRANCIS I^ST.



PIUS VII.



Antonio Canova Sculpt. Engraved by Henry Moses.

CARDINAL FESCH.



Antonio Canova Sculp.

THE PRINCESS OF CANINO.



CANOVA.

sacred vestments and the double cross bespeak the dignity of the cardinalate; it is evidently the portrait of one exercised in high and important affairs: it may be added, too, of one who maintained an imperturbable spirit in the most terrible vicissitudes of fortune, in the history of which his name will not be passed over in silence.

THE PRINCESS DI CANINO.

(Bust in Marble)

WHETHER it is a creation of his own imagination, or a copy from that of nature, Canova is always unapproachable in his representations of the female form and features. This bust carries with it an assurance of resemblance to its beautiful original; and is it not frequently said of a portrait, done from nature by some able artist, although the original is unknown, that it must be a likeness? Must there not be, then, a peculiar character given by nature, an expression which is not to be found in the creations of art, however excellent in other respects? Canova, when restrained in his work, as in the present instance, to a faithful representation of the life, seems to indulge his imagination with more freedom in the dress and arrangement of the hair, disposing it with a grace, variety, and art, that produces, as in this bust, the most agreeable effect.

BUST OF ANTONIO CANOVA.

(Colossal size in Marble.)

OH, transcendent genius! oh, mighty mind! here I behold thee at last! here I see the first and only likeness which is worthy of the great archetype whose lineaments are so deeply engraven on our minds! It is Canova himself! The animated attitude of the head, which is slightly turned to the left, is that of one whose spirit kindles with the most glowing conceptions of beauty; his earnest and sublime look seems to traverse the immensity of space lying open before him, and his creative imagination to be forming those stupendous combinations which are afterwards to be embodied in his noble marbles. The mouth is slightly open, in harmony with the other parts of the countenance, which is animated with a divine ardour; while the nostrils, slightly distended, and seeming to breathe, complete our illusion. The neck, from the fineness of its form, and the high finish of the execution, excites our wonder and admiration; this part alone would reveal the consummate skill of its author, like the celebrated Torso, which, being restored to Italy by the late favourable turn in affairs, may again be called the Torso of Belvedere. The features of thy amiable countenance, O Canova!—that part of it, I mean, which is, if I may so express myself, earthly—I have already seen portrayed in a thousand different ways; but here alone, in this marble, I trace thy splendid imagination—thy lofty conceptions—thy great and unequalled soul. Thou alone couldst worthily portray thyself, for who else could fathom a mind like thine, and, comprehending fully thy noble nature, represent it to others? O Canova! if time, the inexorable devourer of all things, should destroy the noble works which bear the impress of thy genius, and spare this one alone, thou wouldst be recognized by all, even if thy great name were not engraven there; if thou couldst be forgotten, posterity would then value it as a treasure of Grecian antiquity; but no, never can any one mistake thy image or thy workmanship.

MARIA ELIZA, SISTER OF NAPOLEON BUONAPARTE.

Ardour and vivacity are the characteristics of this bust, and so occupy the mind of the beholder that he forgets to examine whether nature has been bountiful or niggardly in other respects; the expression of vivacity is rarely produced with good effect in sculpture, owing perhaps to the rigid material which is its medium, or to the conventionalities of the art. This sister of Napoleon seems to have partaken in some degree of the force of character which belonged to that daring and energetic man. The sculptor has expressed this particularly about the eyes, and in the strongly-marked and somewhat projecting lips. It is, indeed, a masculine countenance, indicating those qualities which the men consider as proper and peculiar to themselves, and which are tolerated in the other sex only when mingled with and relieved by their softer charms and more appropriate graces.

GENERAL MURAT AND MADAME MURAT.

(Busts in Marble.)

These busts are full of truth and animation, and present respectively the bold traits of manly beauty and the more delicate charms of the other sex. To both Nature was highly liberal in the gift of personal beauty, which the artist has here faithfully preserved; he has also given the full scope which such features allow to the exercise of the highest attribute of art—expression—of which the human countenance is the throne and native seat.

Canova has chosen to represent this brave soldier in a state of calmness, and even with features slightly irradiated with pleasure, rather than in the stern excitement of battle or the exulting hour of victory; agreeably to the precept of Grecian art, which forbade the sacrifice of beauty and dignity to expression. In the execution of this bust there is a felicity which shows that the artist devoted all his powers to infuse into it the full spirit and beauty of his subject; the slender moustache that shades his lip is finished so finely as to appear to grow naturally out of his smooth elastic skin, and adds grace rather than terror to his aspect; the hair too, which is profusely spread in thick and clustering ringlets over the head and down the neck, suits admirably with the vigorous and luxuriant character of this bust.

In the countenance of Madame Murat there is a union of dignity with the greatest sweetness; so sprightly is the expression of her features, and so much has she the kindling look of one about to speak, that we incline to listen, and almost expect to hear from her opening lips that unstudied beauty of words with which she was gifted.

If this bust were an unknown head, such are the graceful forms of the neck and chin, the rich and elegantly-disposed tresses hanging from behind with a look of careless reality, that we should unhesitatingly assign it to the favoured climate of Greece, and the execution to one of her most gifted sculptors.

HELEN.

(A Bust in Marble.)

In this bust the genius of Canova has embodied those ardent but indefinite ideas of Helen's beauty which are raised in our minds by the reading of ancient story. Inspired by the divine Homer, his imagination has effected more than was attempted by that consummate painter himself, who,



Antonio Canova Sculpt.

MARIA ELISA BUONAPARTE.



MURAT.



Canova Sculpt

MADAME MURAT.



HELEN



CALLIOPE

fearing to impair the exquisite creation of his fancy by description, has impressed our minds with the beauty of the Spartan queen only by its mighty effects, the artist, therefore, unfettered by the duty of imitation, was at liberty to indulge his excited fancy in investing her image with the most exquisite beauty; and who, on beholding this fascinating daughter of Homer's fancy, breathing from the plastic hand of Canova, can refrain from exclaiming with the aged men of Troy—

"Trojans and Grecians wage with fair excuse
Long war for so much beauty! Oh, how like,
In feature, to the goddesses above!"
COWPER'S *Iliad.*

Yet, looking on this Helen, we know not how they could add—

"Pernicious loveliness! Ah, hence, away!
Resistless as thou art, and all divine,
Nor leave a curse to us, and to our sons"
COWPER'S *Iliad*

That enchanting Helen was to Paris the precious token of the gratitude of Venus, and now her image presents itself to my eyes, endeared by the same noble sentiment; but this highly-valued gift serves only to manifest the friendship and generous feelings of Canova towards me; for as to these imperfect descriptions of the delightful productions of his chisel, his indulgence alone, in respect to them, has made me proud and grateful.

But to return to my subject —a cap, resembling in form the half of an egg-shell, the emblem of the offspring of Leda, covers the back part of her head; in the front, her beautiful tresses, divided at the middle of the forehead, lie back in graceful undulations, and are gathered in a knot behind, while rich curls hang clustering down her cheeks, or wanton on her lovely neck. Her features, which are perfectly beautiful, and have all the fineness and delicacy of the Grecian face, are animated with a gentle and bewitching smile. Canova, whose genius can portray the most refined and complicated affections, has united in this bust the dignity of a goddess with the expression of human passions, which alone awaken human sympathies, while we gaze on it, respectful and voluptuous feelings contend within us, but beauty is finally triumphant.

CALLIOPE.

(*A Bust in Marble*)

WHEN Canova had conceived the design of presenting an image of one of the muses to Professor Rosini, of Pisa, he could not have made a more appropriate choice than this of Calliope, the muse of poetry, and peculiarly of epic and lyrical poetry.

Her countenance is full of soul and of thought, she seems to be meditating intently on some lofty ideas, and we almost fear to disturb the workings of her mind, which seem ready to burst in eloquent language from her lips. If the sculptor had given the figure complete, we should have seen her with the pen in her right hand, and her tablets in the left, in the act of recording the sublime images that are floating in her mind.

Her hair is arranged with a scrupulous care; it is parted in the front so as to reveal her high

and beautiful forehead, and, falling back, elegantly shades her temples and cheeks with its closely-curled ringlets.

This Canovian muse is the chief ornament and presiding deity of a place that I may, perhaps, call a small temple, which the Professor has dedicated to the study of the fine arts, of which he is so passionate a lover. There he invokes the aid of Calliope, and, as the fine verses which he composed on the untimely death of the lovely and excellent Virginia Orsucci attest, with the greatest success.

A MUSE.

(Bust in Marble.)

THIS bust was executed for the Countess of Albany, and intended to be placed in her charming residence on the banks of the Arno—a place which awakens at once such dear and bitter recollections.*

With such an object, Canova, who so fully appreciated the high qualities of others, though so unconscious of his own, must have felt all his powers excited to the task. Attired with Grecian simplicity and elegance, and without any symbol of her attributes, the pure and serene expression of her countenance alone sufficiently reveals the more than mortal nature of one of the chaste daughters of Mnemosyne.

GIUSEPPE BOSSI.

(Colossal Bust in Marble)

THE subject of this bust was greatly endeared to Canova by his genius, his sensibility, and his enthusiasm for the arts; and far other tribute than that of sorrowing tears had the sculptor hoped to bestow on his young friend, whose immature death was so great a misfortune to Italy and to the arts. The productions of Bossi, particularly distinguished by fine drawing and composition, and his erudite writings on the arts, will preserve his name with posterity, nor will it be a less honourable means of immortality that Canova sculptured, with an afflicted heart, this bust of his friend. He has faithfully preserved in it the noble and intelligent features of the original, his lofty sentiment, his gentle and at the same time animated soul; in the slight contraction of the brows, the large eyes, and the lips, we trace his elevated mind, mingled with a certain expression of sadness. Bossi was of a large and well-proportioned stature and prepossessing aspect; but, with apparent strength, he had a constitutional delicacy and susceptibility of fibre, which could not long support the workings of his too ardent feelings and active imagination. His death happened in the flower of his life, and when the most smiling prospects lay before him; but it must be our consolation to reflect, as the longest life is a mere point of time, how infinitely more important it is to have secured a fame that will in after-ages dispel the obscurity of the tomb.

* It was here that Alfieri resided during the latter years of his life.







CIMAROSA





AN IDEAL FEMALE HEAD.



IDEAL FEMALE HEAD. No 1



Antonio Canova Sculpt

Engraved by [illegible]

IDEAL FEMALE HEAD No. 3

CIMAROSA.

(A Marble Bust.)

The enchanting art of music, which has had in all ages so boundless and delightful an influence on the soul, was exercised by Cimarosa, whose nature was equally susceptible of joyous and pathetic emotions, with a success that has conferred on him the most distinguished reputation. Canova, urged by the kindred spirit which unites as brethren the highly-gifted cultivators of the fine arts, has manifested his feelings towards him by this marble bust, executed in the highest style of excellence, and now preserved in the Museum of the Campidoglio. He is represented with the face turned upwards, and presents features indicative of that warmth and energy of soul with which Nature endows those who are born to delight and influence mankind. That upcast look seems invoking from heaven some of those sprightly and soul-subduing melodies which abound throughout his works. Cimarosa was born in Naples, and died in Venice while employed in composing the music of the opera of *Artemisia*, which, however, he left unfinished; and thus, while embellishing with his plaintive strains the fictitious sorrows of the widow of Mausolus, did his own sudden and immature decease call forth the bitter tears of deep and actual grief.

AN IDEAL FEMALE HEAD.

(In Marble.)

This bust is interesting as presenting to us the idea of female beauty of this profound artist. It was sculptured for the Marchioness di Grollier, a circumstance which will give it additional interest with all who are acquainted with a lady who not only possesses the most amiable qualities of the heart and singular refinement of mind, but also great taste and skill in the fine arts.

The character of the beauty which the sculptor has given to this imaginary countenance is not that of any nation in particular, but is such that any one might be flattered by its approbation. Destined for so polished a city as Paris, where all the arts of elegance, and among others those of the toilette, are carried to so great a perfection, the artist seems, by the studious grace with which he has arranged the hair, and its elaborate execution, to have designed to display the power of his art by giving to his marble all the softness and luxuriant elegance of the Parisian head-dress.

IDEAL FEMALE HEADS.

(Busts in Marble.)

These three busts, which are either merely ideal or else intended for Muses, were sculptured by Canova, and presented by him to the Duke of Wellington, Lord Castlereagh, and Sir Wm. Hamilton, respectively, as tokens of his grateful sense of the assistance rendered to him in the recovery of the works of art from the French in 1815; a fourth was also presented on the same occasion to Sir Charles Long.

They are all three very beautiful, and closely resemble each other in style and expression, being distinguishable only by slight peculiarities of features, and in the arrangement of the hair.

CORINNA.

(A Marble Bust.)

THE naturally gifted minds of the ancient Greeks received all the advantages of careful cultivation, and of the presence of objects which tended to foster their vivid and imaginative genius and the Muses, to whom particular honours were paid, ever granted, when invoked by them, their most propitious aid. The celebrated poetess, whose image in purest marble is here presented to us by Canova, was born about the sixty-ninth Olympiad, and was a contemporary of Pindar, over whom she is said to have triumphed five times in contending at the public games for the poetic crown. This account is too flattering to a woman's vanity for it to be expected that I shall very scrupulously examine its foundations; it is probable, however, that her personal charms, which we are told were as surpassing as her genius, contributed to her success with judges who, being men, cannot have been wholly unbiassed in their decision. The style and costume of this beautiful bust are entirely Grecian. The hair is arranged with peculiar grace; a narrow fillet passing over her forehead, binds her luxuriant tresses to her temples; above which they are formed into a knot, giving additional effect to the gentleness and dignity of her countenance. A veil is thrown lightly over this, one end of which, folding her lovely chin, ascends to the head again, while the other end, ornamented with a border, flows down upon her left shoulder. The veil, worn in this manner, is still in use among the Grecian women, and gives a peculiar grace to their features; and never should the sex abandon those simple forms of dress which, at the same time that they are the most becoming, are an evidence of that virtue without which there are no real charms—modesty. It is this alone that secures the esteem and devotion of men, and induces them, notwithstanding the pride, and perhaps the superiority of their sex, willingly to see their proudest distinctions disputed and invaded. Beautiful is the Laura of France; more beautiful the Italian Beatrice. But how shall we express the charms of the Grecian Helen, and of Corinna?—fairest of that favoured clime, they mark the limits of imagination and of art!

LAURA.

(A Bust in Marble.)

"Vedi ben quanta in lei dolcezza piove."—PETRARCA.

THE praises and the unfortunate love of Petrarch have conferred on Laura a celebrity fully equal to that of Dante's Beatrice, whose image I have already noticed. These two busts may be considered as models of the fair of France and of Italy, and if the charming Avignonaise (born under a sky less propitious to beauty) yields to her rival in regularity of features, she is, perhaps, more distinguished by those graces and attractions which seem so peculiarly to belong to her countrywomen, and whose influence is more resistless than that of beauty alone.

The sculptor has admirably inspired his work with that tender and impassioned glance, that subduing loveliness, which the enamoured poet describes in such glowing terms.

Her features and neck are exceedingly delicate and beautiful, and her charming mouth is playfully about to open, with a smile that at once attracts and subdues us; a narrow riband encircles her head, and confines those golden tresses which the poet so often speaks of with rapture; they are parted at the forehead, and fall down the temples in narrow ringlets, or braided and wound round the head in elegant circles. Poetry and sculpture have thus combined their noblest efforts to preserve the fame of Laura, and to transmit the memory of her charms and excellences to posterity.



CORINNA





ERATO.



BEATRICE.

ERATO.

(*A Bust in Marble.*)

" Erato tu che sei
Della sorte di Venere compagna
E le non tocche verginelle molci
Coi tuoi pensier, donde il tuo amabil nome."

APOLONIO RODIO.

THE gentle muse whom the Poet thus addresses presides over tender and amatory poetry, and the gaiety and festivities of marriages; and although the sculptor has here presented only her bust, yet the sprightliness and joyousness of that smile sufficiently reveals the nymph.

" Erato bella chè il nome ha d'amore."

Canova has enriched this bust with all the graces of his chisel; and Love himself must have lent his aid to form those full and gently-breathing lips, those large soft eyes, and that sweetly-rounded chin; there he has left distinct traces of himself and communicated all his seductive influence. The elegant arrangement of the hair befits the muse whose presence was invoked at gay assemblies and festive rites, shading and adorning her fair forehead with short thick ringlets, curling like the tendril of the vine, while the glossy tresses behind are braided and wound around her head in graceful circles.

BEATRICE.

(*A Bust in Marble.*)

" Per esempio di lei beltà si prova."—DANTE.

THERE are, indisputably, in individuals of the same nation, certain peculiarities of feature and look which distinguish them from those of every other nation. In ancient Greece, the most perfect models of human beauty, and the most highly endowed minds, mutually aided each other to produce a refined and correct taste; by the former, beautiful forms were made familiar to the eye, while the latter, acted on by a fanciful mythology, and by ardent and susceptible feelings, formed the most admirable and sublime combinations. By these means, aided by those magnificent examples of art which they possessed, the Greeks attained to so perfect a knowledge on subjects of taste, that the standards determined on by them have been, ever since, the highest authority, particularly among the Italians, who are their most worthy successors in the arts.

Canova has, however, in representing this celebrated Italian lady, justly departed from the Grecian models of female beauty so familiar to his classical mind, in order to portray, with greater faithfulness, that lovely Beatrice whom the divine Dante has immortalized. In this countenance he would represent that distinct character of Italian beauty which is dissimilar from, rather than inferior to, that of Greece, and which will, I think, command the admiration of all those who are not exclusively admirers of Grecian models.

With a kindred spirit, he has taken the divine Dante for his guide, and, aiding his imagination by his descriptions, has portrayed the lovely Beatrice such as she appeared when she approached the poet—" gay as beautiful, her eyes sparkling with love, and looking on him with angelic smiles."

The drapery, which descends from her head and adorns her beautiful cheek, attracts the notice of the beholder. Say, Canova, with what slender threads didst thou weave that light and pervious gauze, which seemed to defy the art of sculpture, and thy genius; how could even thy divine chisel penetrate that marble veil, to sculpture those delicate ears which are finished with so much softness and spirit? In that countenance is expressed the sympathetic soul of Beatrice, and in that

"Riso, che sol dall' occhio si sentiva,"

we find that gentleness, gaiety, and modesty, which the concurring testimony of Boccaccio also attributes to her. Those lips appear to be opening to express

"Soave et piana
Con angelica voce in sua favella,"
INF., ii. 86,

those gentle and noble sentiments which the impassioned poet imagines her to utter. Her beautiful tresses are arranged with the greatest elegance, and, gracefully curling in luxuriant ringlets, give a softened charm to her fine countenance.

The artist must have been delighted to be able to indulge his imagination, unfettered by rules, in forming this beau idéal of Italian beauty; by selecting those charms which nature bestows separately, even among her favourites, but which are never united except by the imaginations of men of genius. Wonderful faculty! which may be called, without derogating from the reverence due to the Supreme Being, the creative power of art.

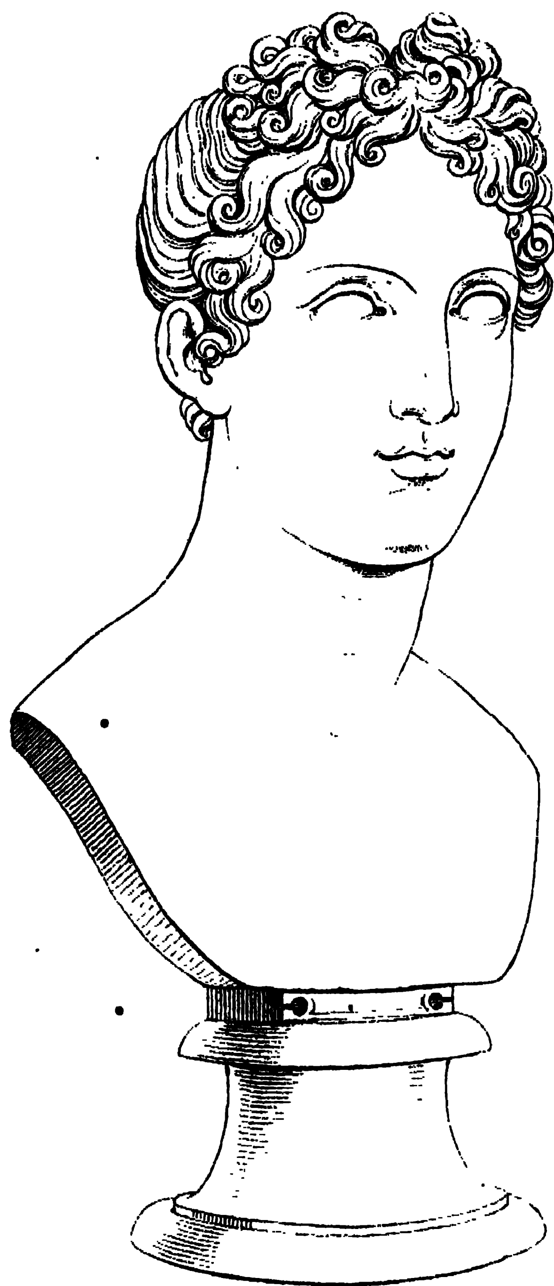
LEONORA D'ESTE.

(A Bust in Marble.)

"Vergine era tra loro di gia matura
Virginità, d'alti pensieri e regi,
D'alta beltà; ma sua beltà non cura,
O tanto sol quant' onestà sen fregi,
E il suo pregio maggior, che tra le mura
D'angusta casa asconde i suoi gran pregi:
E da' vagheggiatori ella s'involа
Alle lodi, agli sguardi, inculta e sola."
TASSO, *Gerusalemme*, Canto II.

THE passion of the susceptible Tasso for the Princess Leonora d'Este, at the court of whose brother he lived, is well known; restrained, however, by her rank and dignity of character, from the open utterance of the praises which love inspires, he had recourse to the poet's artifice, and, in the character of Sophronia, has indulged himself in speaking of those charms of person and mind of which he was so deeply enamoured; particularly in the two stanzas I have copied here, which form a part of the most beautiful episode of which love or the Italian muse can boast.

Poetry, addressing herself to the imagination alone, has yet the advantage of presenting its images in all their various and successive forms, while sculpture is necessarily limited to a single representation of its subject. Canova has, however, in this bust, so used the resources of his art as to make the decision difficult, whether the palm be the due of the poet or the sculptor; here we find all those lofty and attractive endowments which the poet so ardently describes,—beauty, nobleness, and modesty; and even the "retiring glance," which the poet speaks of in another passage, is not

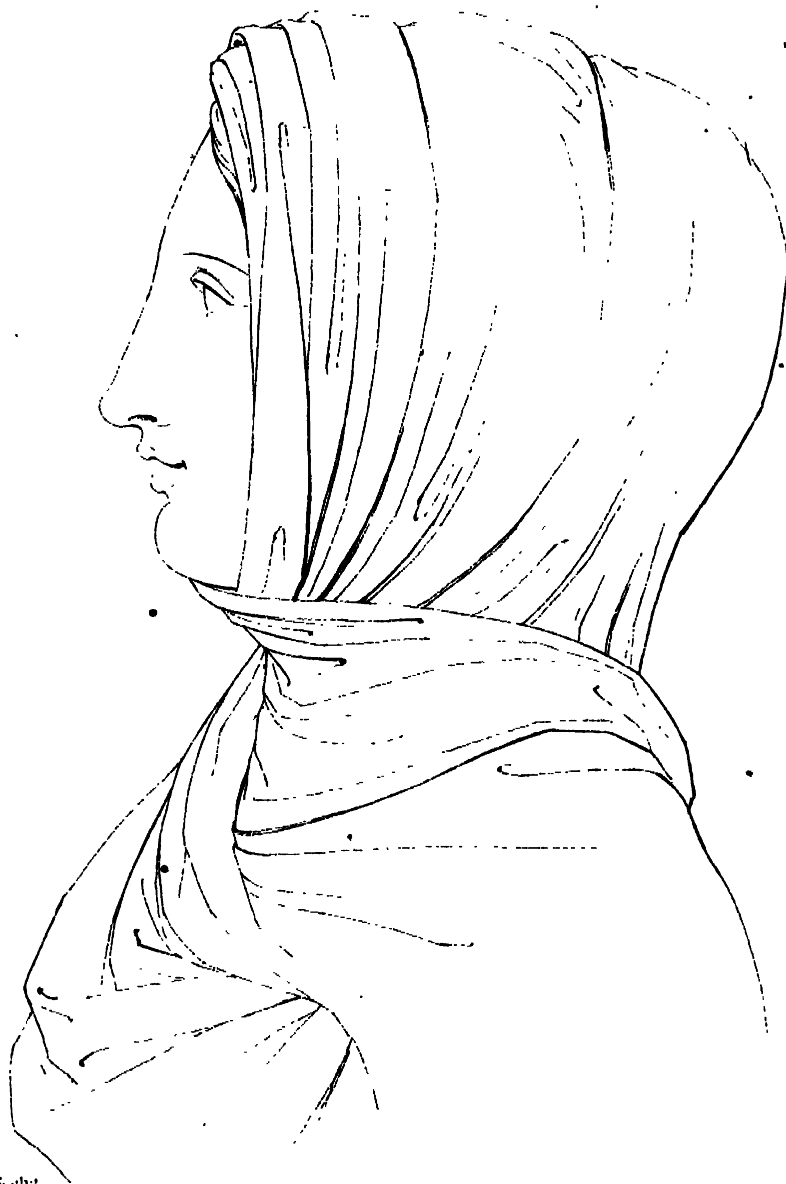


LEONORA D'ESTE.



Antonio Canova Sculpt.

TUCCIA.



Antonio Canova Sculpt [illegible]

A VESTAL.

forgotten here. The hair also becomes significant by the ingenuity of our artist, who neglects none of the scanty means of effect which a bust affords; here he makes use of it to show the bounty with which Nature had adorned her with beautiful tresses, and also her indifference to personal attractions; shading her beautiful forehead and brows with those rich clustering ringlets which Nature there dresses with her own embellishing hand; while the longer tresses behind, which require the hand of art, are simply bent forward, and knotted with negligence at the top of her head.

Thus have poetry and sculpture combined their noblest efforts to perpetuate the memory of the excellent Leonora.

> "All' onesta baldanza, all' improviso
> Folgorar di bellezze altere e sante,
> Quasi confuso il Re, quasi conquiso
> Frenò lo sdegno, è placò il fier sembiante.
> S'egli era d'alma, o se costei di viso
> Severa manco, ei diveniane amante:
> Ma ritrosa beltà, ritroso core
> Non prende; e sono i vezzi esca d'amore."
>
> TASSO, *Gerusalemme*, Canto II.

TUCCIA.

(A Marble Bust.)

> "S'eri tu in volto qual ti feo Canova
> Vana, O Tuccia, del cribro ora la prova."
>
> NEGRI.

THIS ingenious epigram leaves little to remark on this interesting bust. It is the image of Tuccia, a Roman virgin, devoted to the service of the Goddess Vesta: accused of a deviation from the strict rules of her order, she appeals with conscious innocence to the ordeal of the sieve, which consisted in the accused carrying the water of the Tiber in a sieve to the temple of Vesta; her head is wrapped in a veil of the finest texture, as worn by the Vestals, the graceful folds of which give a charm to her lovely countenance, such as the pencil of Raffaelle alone bestowed on his female heads.

A VESTAL.

(A Herma in Marble.)

CANOVA has more than once exercised his imagination on the idea of a Vestal virgin. The bust, or rather herma, of one to which he applied the name of the Vestal Tuccia, we have just given; the subject of the present plate is another, slightly varied from the former, and presented here in profile, but still preserving, in common with the others, the marks by which we recognize in them the virgin guardians of the sacred fire of Vesta. The veil worn in this manner is a distinguishing part of their dress: so finely and naturally is it treated, that one would almost believe it to be the soft and obedient folds of some delicate web which the tasteful hand of the artist had drawn round his figure. The general expression of the countenance is that of mildness and innocence, but with a slight cast of seriousness, which accords with the vigilant habits of her high and somewhat perilous office.

SAPPHO.

(In the Clay Model.)

In speaking of the celebrated Sappho, the poets have mostly alluded to her neglected passion for Phaon, and to her unfortunate fate; subjects favourable to the excitement of that deep emotion which it is the chief purpose of poetry to produce; but Canova, who has been justly styled the sculptor of the gentler affections, chose rather the period of early youth and untarnished beauty for the indulgence of his imagination, and the purposes of his art. Here he has presented us with the image of the fair Lesbian girl, the first smiles of love and hope playing upon her lips, and with eyes beaming only with visions of glory and of pleasure. The inconstancy of Phaon, and her own too ardent and impassioned nature, soon made pale, we are told, the fresh roses of that cheek, and threw a darkening veil over that playful smile; nor could the plaints of her melodious lyre, or her poetic fame, bring back her beautiful and inconstant lover. A band, narrow where it meets on her smooth forehead, and widening behind, confines her rich and undulating tresses; her fresh cheek, her soft glance, and lips just opening with a smile, all harmonize delightfully, and express her tender and enthusiastic character.

PHILOSOPHY.

(A Marble Colossal Bust.)

When we consider the innumerable and invaluable benefits for which man is indebted to Philosophy, we must value and admire the fine thought of Canova of embodying and presenting to our senses the image of this benefactress of the human race. Philosophy is here represented in the character of the enlightener of man, and the source of everything which contributes to his dignity, his happiness, and to his highest interests. As a work of art, it exhibits in a high degree the fine conception and masterly skill of the sculptor: her countenance is illumined with the sacred love of truth; her large and penetrating eyes, placed close beneath her brows, seem to traverse all nature in search of food for her insatiable mind; the dignity of her nature is seen in the noble air of confidence which reposes on her countenance, while at the same time the slightly inflated nostrils and lips, which seem about to utter some lofty truth, indicate that curiosity and mental activity which attend the love and pursuit of knowledge. A broad diadem, suiting her dignity of Queen, encircles her brows, and is adorned with stars, and in the centre with the sun, the symbol of the enlightening power of Philosophy. An ample veil covers her head, and descends majestically on each shoulder, concealing in part her smooth tresses, two of which escaping fall down artlessly on each side, and shade the neck; a tunic, the ample folds of which are seen below the neck, appears also to clothe the whole of her person. Who else but thyself, O Philosophy, could inspire the mind, and guide the hand of the sculptor, who has thus portrayed thy bright and consoling image!

A MADONNA.

(A Marble Bust.)

In this bust Canova has performed the difficult task of representing the Holy Virgin in a state of repose, and without the aid of the usual accessories that express her sacred character and destiny: but it is not by those lovely contours only, and by those symmetrical features, that the sculptor has effected his object; emulating the father of Italian poetry, by whom she is described "Umile ed alta



Canova Sculpt. — Engraved by Henry Moses

A MUSE

(SAPPHO)



Engraved by Henry Moses.

PHILOSOPHY.



MADONNA.



[illegible]





Antonio Canova Sculp.

MADAME RECAMIER.

più che creatura," he must have raised his mind to the contemplation of heavenly beauty for that look of Paradise which her countenance possesses, and which will excite, in all those who call on her name, the warmest spirit of devotion.

LUCREZIA D'ESTE.

(A Marble Bust.)

THIS animated bust is Lucrezia D'Este, daughter of Ercole II., the illustrious Duke of Ferrara. She was married to Francesco Maria della Rovero, Prince of Urbino, who, in addition to other qualities, was distinguished by so great personal beauty, that Raffaelle was pleased to preserve the memory of it by one of the figures in his famous "School of Athens": the harmony of their union was not, however, of long duration. Very beautiful also is she who is brought back to life by this breathing bust: the forms of the countenance are Grecian, and the hair arranged with a simplicity and elegance that produce a charming effect.

COUNT CICOGNARA.

(Colossal Bust in Marble.)

THIS bust is one of the latest works of Canova, and one on which, actuated by friendship, he bestowed the most devoted care. Notwithstanding, therefore, the difficulty of preserving resemblance in features raised so much above the natural size, and also its not having received the important last touches of the artist, it presents a most exact and lively image of this excellent and highly-gifted man. The turn of the neck, so full of grace and animation, and the expressive features so faithfully copied from nature, give it, indeed, all the effect of life and reality. The masterly treatment of the hair, too, equals perhaps any effort of the kind of this artist; with so light and feathery an appearance does it lie in graceful locks on the neck and temples, that it seems scarcely to touch or conceal them.

MADAME RECAMIER.

(A Bust Modelled.)

IN this bust the sculptor has preserved an animated portrait of the celebrated Madame Recamier, one of the most lovely and fascinating women of our age. These charms have not yet suffered the usual effects of time, as if Nature, viewing her work with complacency, had suspended in her favour the severity of her laws. Among the proofs of her charms may be mentioned the enthusiastic admiration always excited by her presence in public: even in England, so rich itself in beauty, and usually so parsimonious in praise to foreigners, her presence never failed to attract admiring crowds about her. Madame Récamier was rarely seen without a light veil thrown over her head, which the sculptor has not forgotten in this bust; here too he has preserved the fine expression of her countenance, for an idea of which much more must be hoped from the accompanying outline than from my slight description. With Madame de Staël she was connected with the noble ties of friendship, which is alone an eulogium on her character and qualities.

The celebrated daughter of Necker speaks thus of her friend: "Cette belle personne qui a reçu les hommages de l'Europe entière, et qui n'a jamais délaissé un ami malheureux."

Happy woman, who, beside the envied gifts of nature, possessed a friend so enlightened, and art immortalized by such a sculptor!

GIO. B. CANOVA.

(*A Bust in Marble.*)

This bust did not receive from the sculptor those finishing touches under which his works seem to assume all the softness and animation of reality. In portraying features, however, so dear and so familiar to him, he could not fail to impress on the marble traces of his exalted powers, and even in its unfinished state to leave a close and animated resemblance of the original. Here he has faithfully given that ample forehead, the seat of lofty thought; the eloquent expression of lips, and that honest smile with which the Abbé Canova usually accompanied his words, whether of courtesy or of that deep erudition which he possessed. Between the brothers the most tender and inseparable friendship existed; while the one was occupied in moulding his clay into the most noble and expressive forms, the other, seated beside him, read passages from the authors of antiquity, to illustrate his subject or aid his creative imagination. To him also the sculptor confided his most secret thoughts and afflictions, for these even the kind and virtuous Canova did not wholly escape, although they could never permanently disturb his pure and elevated soul; dying, too, it was most consoling to him to have so faithful a friend to complete his noble and generous purposes; these the Abbé fulfilled so scrupulously that the objects of his benevolence were hardly made sensible of the death of their benefactor, nor did the Temple at Possagno proceed to its completion with less unsparing ardour than when Canova himself inspired the work.

ROME (AN ALLEGORICAL HEAD), AND BUST OF THE CHEVALIER AZARA.

(*Medallions.*)

The two heads which are here presented as medallions originally formed part of a bas-relief, composed for the city of Padua, in honour of Girolamo Giustiniani, who was Podestà of that city from the year 1794 to 1796. Political events, however, prevented the completion of this work, and it was left in the clay model; shortly afterwards the Chevalier Azara, then Spanish Minister at the Papal Court, rendered the most valuable services to that state on the occasion of a treaty with the French Government, and excited the deep gratitude of the Roman people. Besides being inscribed among their citizens, Canova, who felt deeply interested in the affairs of his adopted country, was employed to adapt the above-mentioned work to the purposes of the occasion, changing the figure of Padua to that of Rome, and substituting Azara for Giustiniani. The rilievo, thus altered, was engraved, and the plates distributed, but the work itself was finally left in the model; from this the bust of the allegorical figure of Rome and that of Azara have been taken, and are now presented in this form. The city of Rome is here figured as a young and beautiful female, wearing a helmet, on which is the story of the twin founders of the city, to distinguish her from a Minerva; even in this minute representation, Canova has expressed, particularly in the attitude of the she-wolf, who seems to regard the two infants with the tenderest regard, those gentle affections which he possessed in so great a degree; which it is so difficult to suppress where they exist, or feign where they do not. From beneath the helmet her hair, escaping, shades with its short ringlets her ample forehead and temples, while its longer tresses flow down the neck behind. The other head presents an exact likeness of the Chevalier Azara: although his subject was advanced in years, the sculptor has so used the resources of his art as to raise the character of his work without sacrificing the faithfulness required in a portrait. Its style is that of an antique head, and its execution not unworthy of antiquity.



GIO. B. CANOVA.



Antonio Canova sculp

ROME.



Engraved by Henry Moses

CHEVL. AZARA.

BAS RELIEFS.

THE DEATH OF PRIAM.

(Basso Rilievo; a Model.)

THIS deeply affecting event is here represented by Canova in a manner closely corresponding with the description of it which Virgil has given in the second book of the Æneid.

The scene is a court in the palace of Priam. On one side we see the altar sacred to his family gods, and the aged laurel, whose thick-leaved branches spread a sheltering canopy over them. To this sanctuary the unhappy Hecuba had fled, surrounded by her daughters, like doves scared by the sudden tempest; and here, while the shouts of the victorious Greeks and the shrieks of the dying gather round them, clinging to the altar, they vainly supplicated their Gods for protection. And here, too, the youthful Polytes, whose body lies stretched upon the ground, wounded, and closely pursued by Pyrrhus, had fled for refuge; and falling bleeding on the pavement, expired before the eyes of his parents. The sculptor has taken that point of time when the fierce son of Achilles, having seized the venerable Priam by his locks, is dragging him towards the altar, and in the act of plunging a dagger into his breast. Overwhelmed by the sight, Hecuba, already exhausted by grief and suffering, falls senseless into the arms of an attendant. Near to the king a young female, whose vehement grief bespeaks her his daughter, has fallen on her knees, and, extending her arms distractedly towards heaven, invokes the aid of the gods. A group of females, one of whom clasps an infant in her arms, seem struck with horror and affright, and try to save themselves by precipitate flight. On the other side of the altar two daughters of Priam rush with frantic grief towards the son of Achilles, and uttering shrieks for mercy try to arrest his arm. He, heedless of their cries, and dragging his victim up the steps of the altar, seems only actuated by brutal fury and revenge. In that dark and obdurate countenance we see expressed all the horrors that befell the house of Priam on that disastrous day.

BRISEIS CONSIGNED TO THE HERALDS BY PATROCLUS.

(Basso Rilievo; a Model.)

THE subject of this basso rilievo, consisting of five figures only, is one of the most interesting events of the Iliad, and revives in our memory the whole of that eventful story. It was the cause of the subsequent disasters of the Greeks at that famous siege, which, in the end, was almost equally fatal to the conquerors and to the conquered. In the allurements of beauty originated the events recorded in that divine poem, and no one has so well as Homer expressed its resistless power: this he produced not by describing each particular charm, but by recounting its mighty effects: for when we read that the loss of Briseis was the cause of the boundless and fatal anger of Achilles, and of so

many misfortunes to the Greeks, the excited imagination invests her with infinite and irresistible attractions.

The story is told with admirable simplicity and effect. Eurybates and Talthybius, the faithful heralds of Agamemnon, are conducting the lovely Briseis from the tent of Achilles. One of the heralds precedes the rest, his hands clasped in each other, with the downcast look of one who revolves in his mind the forebodings of heavy calamities. The other, of a firmer aspect, observes the hesitating fair one, and passing his arm lightly round her shoulders, courteously urges her departure. She, gathering up her dress before her, with a graceful action follows the herald, but with slow, reluctant steps, and is looking back on her beloved Achilles, as if to bid a last farewell, or, seeing his fury, to indulge the hope of speedy vengeance; for the female heart is capable, in the case of mother, wife, or mistress, of the deepest and most uncontrollable feelings; and the thoughts of vengeance, which readily rise in their susceptible minds, are a necessary relief to the boundless sensibility of their hearts.

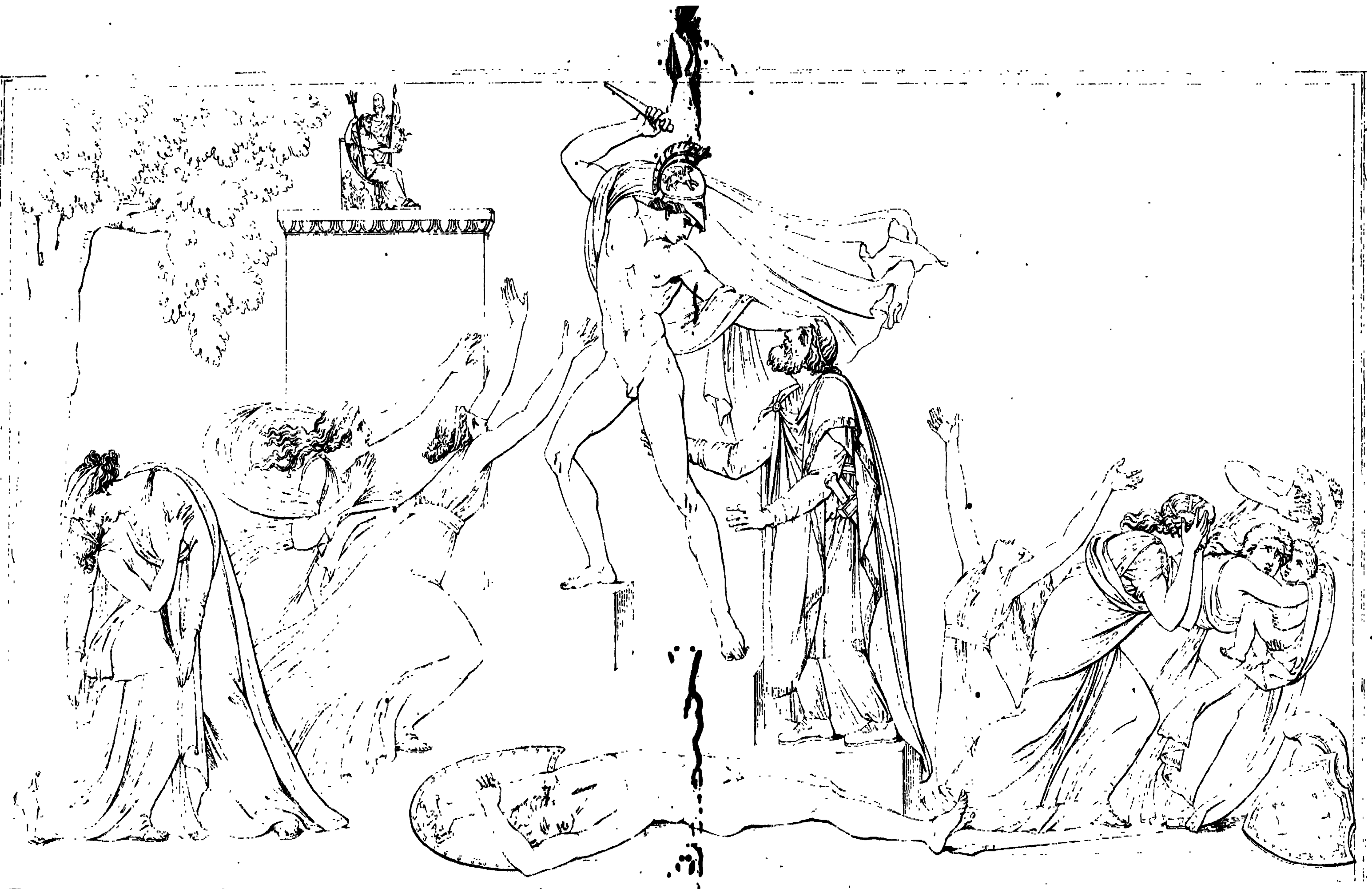
Patroclus follows Briseis, and, well aware of the resistless power of those dangerous charms, gently urges her to yield to necessity, and by her departure allay the fury of Achilles. The attitude of the hero, inflamed both by anger and by love, expresses the most vehement rage; grasping in his left hand the folds of his dress, he raises the right energetically towards heaven, as if accusing it of the injustice which he has suffered, and imprecating the fullest vengeance on its author. The figures of Achilles and of Patroclus, both distinguished by manly beauty, but differing in character as the offspring of a goddess and of a mortal mother, correspond fully with the descriptions handed down to us by antiquity of these illustrious friends, who, by the faithfulness and constancy of their mutual affection, have well merited that their great names should be consecrated as a symbol of the purest and most precious gift of heaven—of sacred friendship!

SOCRATES DEFENDING HIMSELF BEFORE HIS JUDGES.

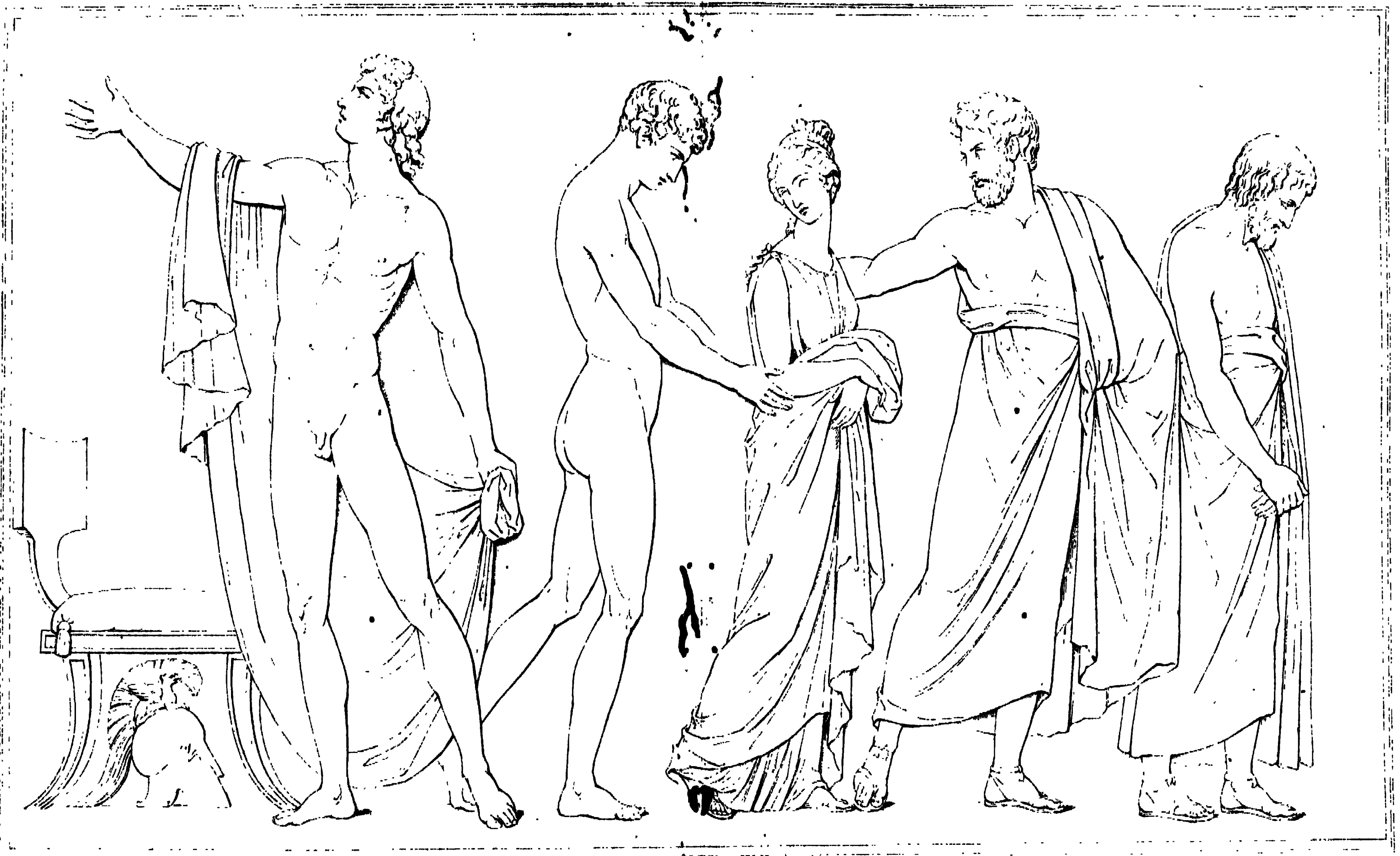
(Basso Rilievo; a Model.)

This fine composition, which represents the virtuous Socrates defending himself against the calumnies of his enemies, excites the liveliest emotions within us; the familiar features of the principal personages in this group, and the truth and force with which their various passions are expressed, give an air of reality to the whole scene; we become the spectators of it, and feel, with the disciples, the deepest anxiety for his safety. The genius of Canova, raised by this noble subject, has given a sublime expression to the well-known features of the philosopher. Wearing a short mantle, falling off his right shoulder, as was usual with him, he occupies the middle of the group, and confronts his accusers; close behind him is Alcibiades, the next is Xenophon; a little further back, Plato and Euripides, forming a fine group; and lastly, Critobulus, the youthful son of Crito: at the opposite extremity of the basso rilievo stand his accusers, Anytus and Melitus. The intermediate space is filled by his judges, who are seated on a raised bench; their attention is closely fixed on the philosopher, and their animated looks and gestures show the various passions by which they are actuated.

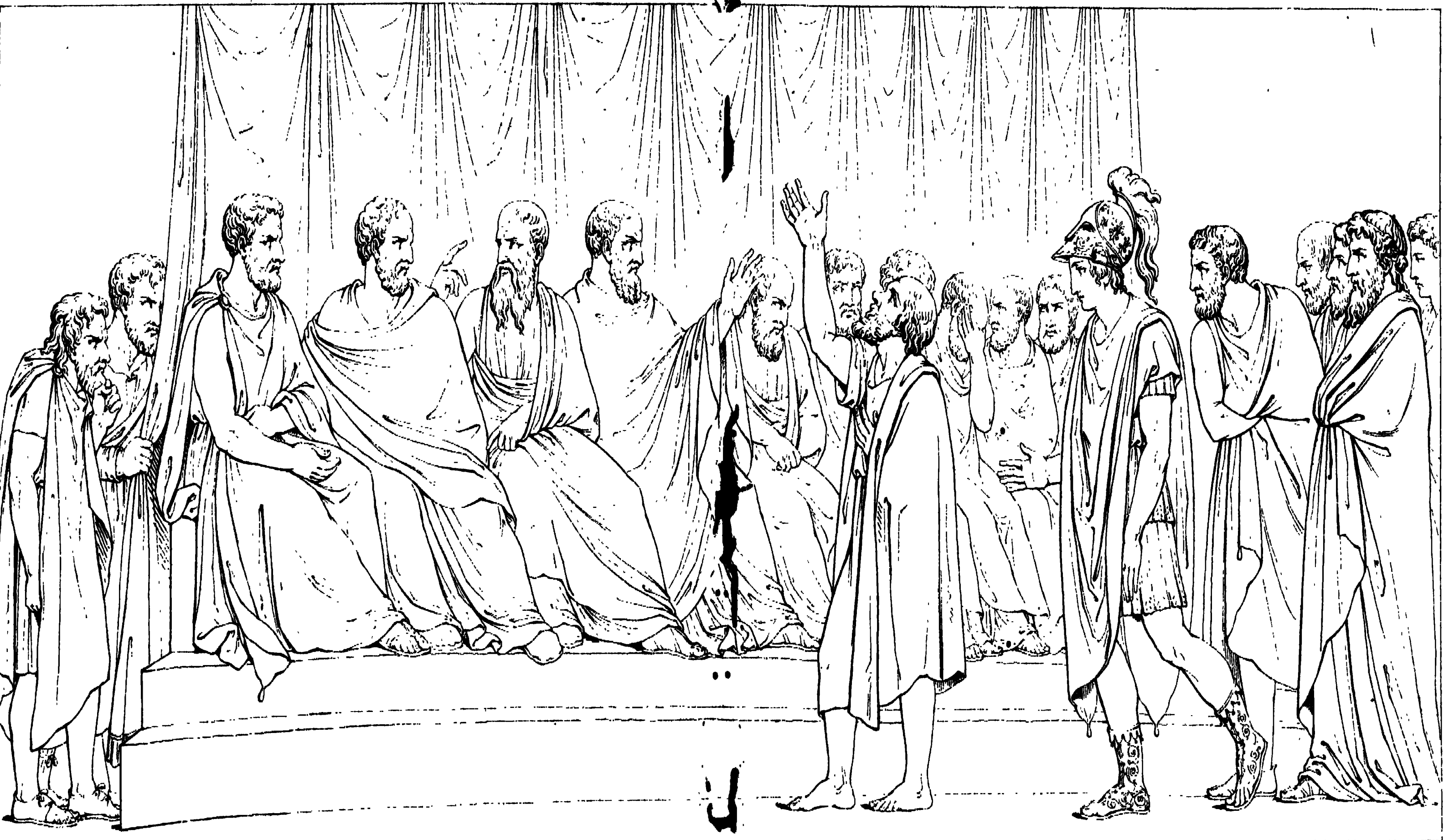
The artist has taken that moment when Socrates, hearing himself charged with denying the existence of the gods, rises out of the state of tranquillity and almost indifference in which he had until then remained, and raising his right hand, and looking towards heaven, he exclaims, "Truly, O Athenians! I do believe in the immortal gods, to whom I now appeal in testimony of the truths which here I swear to upon this altar, that I have ever consecrated to them." The accompanying



THE DEATH OF PRIAM.



BRISEIS DELIVERED TO THE HERALDS.



SOCRATES DEFENDING HIMSELF BEFORE HIS JUDGES



SOCRATES SENDING AWAY HIS FAMILY BEFORE DRINKING THE POISON.

motion of his left hand, which presses energetically against his heart, gives force and clearness to this eloquent appeal: while he utters these words, Alcibiades, wholly occupied by the danger of his master, unconsciously moves towards him. Xenophon, restraining his indignation, with difficulty bends forward, and casts a menacing glance on his accusers. Plato is distinguishable from his dignified and expressive aspect, his ample forehead, and the elegant arrangement of his dress and hair; standing imperturbably with his hands folded before him in his mantle, he observes the passing events with the most fixed attention. The countenance of Crito, the most devoted of his friends, although deeply marked with grief, yet shows that hope is not entirely abandoned by him. In the deeply meditative aspect of the next figure we recognize the philosophic poet Euripides, who is skilfully placed in this illustrious group; and lastly, the youthful Critobulus, his features indicating all the susceptibility of his age. The figures of Anytus and Melitus, on the contrary, are strongly expressive of their perfidious natures; the former, however, appears to feel some degree of remorse, and partly conceals his face behind the arras; while Melitus, although trembling at the invocation of Socrates, still seems actuated by the blackest passions. Among the judges a variety of emotions appear to prevail,—grief, astonishment, and admiration in some, but in others a determined disposition to condemn the accused. ' And accordingly he was condemned to death. Neither the deep contrition of his countrymen, the entire destruction of his enemies, nor the ample honours paid to his memory, can ever efface from the character of the Athenians the deep stain of that atrocious sentence.

SOCRATES SENDING AWAY HIS FAMILY BEFORE DRINKING THE POISON.

(Basso Riliero; a Model.)

This deeply interesting subject is treated by Canova with a sensibility and elevation of mind that prove him worthy to be the interpreter of the great and virtuous Socrates. An air of solemnity and simplicity befitting the sad event which it represents, prevails throughout this admirable composition; it carries us at once into the midst of this affecting scene, and makes us acquainted with the feelings of all present. The philosopher is in the attitude of parting for the last time with his family, whom he sends away to save them the agony of seeing him die; we observe the stone to which he had been chained, and from which (melancholy presage) he had just been released: his wife and children, overwhelmed with affliction, are moving slowly and reluctantly away; his eldest son, Lamproclus, follows last, and seems unwilling to leave his venerated parent. Three of his friends, of unshaken constancy, who are seated apart watching this painful scene, appear equally penetrated with grief and with admiration; two youths, in attitudes expressive of sorrow, complete the group.

Among these Socrates alone preserves a calm and collected aspect; but if his countenance indicates no agitation of mind, yet the unconscious and eloquent action of his hands betrays the struggle which exists within him; the motion of the left hand, which seems to urge his son to leave him, is languid and feeble; the other, which is a truer index of his feelings, is laid on his shoulder, as if willing to arrest his steps, and reveals the depressed but deep emotions of the warmest affections; all the feelings of a father's heart, and its inextinguishable claims, are expressed in that impassioned gesture. Sacred feelings! I honour you as the noblest part of our nature, while I turn with horror from the ferocious virtue which led a Brutus to neglect the unerring voice of nature, and sacrifice a son in fulfilment of a harsh and uncertain duty.

SOCRATES IN THE ACT OF DRINKING THE POISON.

(*Basso Rilievo; a Model.*)

Socrates is here seen holding in his hand the fatal cup, and is about to drink the poison which it contains; his friends and disciples are standing around him, in attitudes expressive of deep sorrow and dejection. The figure of the philosopher, although of lower stature than the rest, is raised and distinguished by the dignity of his aspect, and the eloquent action of his right hand, which is lifted towards heaven as if in the utterance of some sentiment to elevate and strengthen the faltering spirits of those around him. This noble and animated attitude expresses the firmness and perfect tranquillity which his soul maintained at the near approach of death. The affectionate Crito, unable to bear the afflicting sight, turns distractedly away, and hides his face in his mantle; even the jailer seems moved with pity and admiration. Socrates, by his dignified and expressive aspect, seems to upbraid his friends for their want of firmness, and to recall their thoughts to those lofty and animating hopes with which we should welcome death, as the auspicious entrance to a brighter and happier state of existenc.

THE DEATH OF SOCRATES.

(*Basso Rilievo; a Model.*)

The last scene in the life of this great philosopher is the subject of the present basso rilievo. The body of Socrates is lying extended on a rude couch or bier, in the same prison in which we have already seen him; his spirit has just quitted the mortal part, and his limbs appear not yet to have acquired the rigidity of death. The jailer, moved with unusual pity, raises gently the cloth which covers him, to ascertain if life yet remains. The affectionate Crito, overcoming for a moment his affliction, pays the last sad tribute of closing the eyelids of his master; another disciple, abandoned to his grief, lies neglectedly with his head at the feet of the deceased. Two aged philosophers sit apart, and seem absorbed in deep and painful meditation; two others are standing gazing on the body, the younger raising his hands with a look expressive of grief and admiration, the other leaning on a staff, and bending mournfully over it. At the extremity of the group, a youth, who, from the acute sorrow which his look evinces, is perhaps Lamproclus, the son of Socrates, is gently urged to depart by a man of mature years. Every object which presents itself bespeaks the deep sense which his friends have of the loss sustained by them, and of the folly and ingratitude of his fellow-citizens, who should rather have earnestly besought Heaven to prolong a life so beneficial to themselves and to mankind.

THE RETURN OF TELEMACHUS.

(*Basso Rilievo; a Model.*)

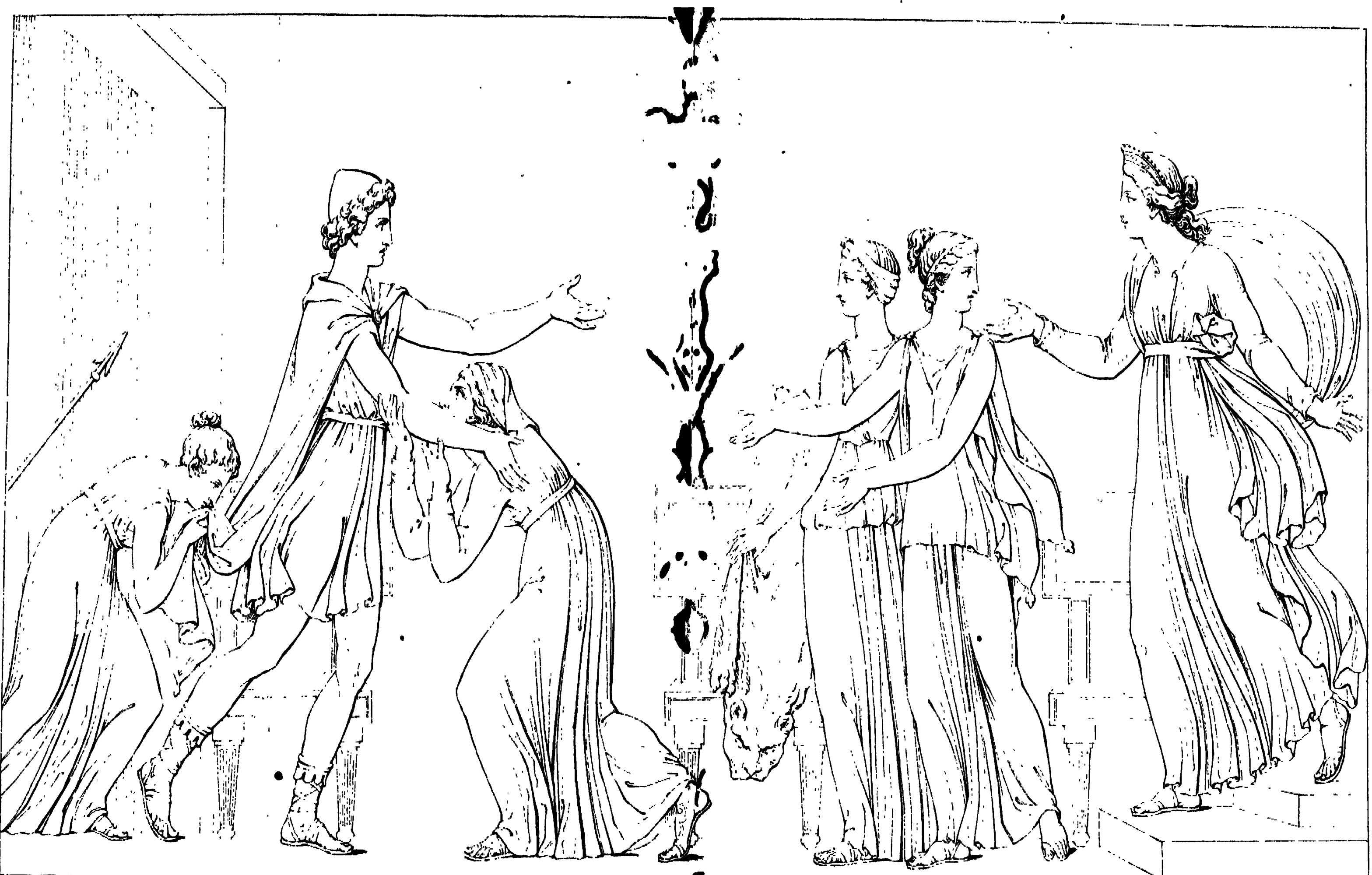
The joyous acclamations of the people for the return of Telemachus have already reached the royal palace, and penetrated to the apartments of the afflicted queen. She is seen descending with hasty steps to meet her son, who is pointed out to her by two damsels employed in preparing the hall for the reception of her suitors. The countenance and demeanour of Penelope possess that matronly dignity for which Homer has compared her to Diana. Her aspect and attitude express the deepest sorrow and inquietude at seeing him return unaccompanied by Ulysses, which seems for



SOCRATES DRINKING THE POISON.



THE DEATH OF SOCRATES



Engraved by Henry Moses

RETURN OF TELEMACHUS.



THE OFFERING OF THE TROJAN MATRONS

the moment to overpower the feelings of joy which the arrival of her son would have excited; but now every look and action seems to inquire for and demand her absent lord.

Canova has shown his profound knowledge of the most minute and complicated workings of the heart, by representing Penelope with the feelings of anxiety for her absent husband, preponderating over those of satisfaction at the sight of her son. He had departed solely for the purpose of seeking out his father; and his return alone declares his search fruitless, and tends to excite a sudden feeling of grief and hopelessness. The presence of her son, too, has removed all doubts of his own safety, and leaves her heart to undivided sorrow for her husband's fate. Telemachus has thrown aside his spear, and is running affectionately towards his mother; but the fondness of Eureclea, who had been his nurse, arrests his progress; in the confused joy which the sight of him has occasioned, she kisses one of his arms, which she holds by both her hands, raising her eyes at the same time, and regarding him with that eager affection which the tender ties of foster-mother so naturally create.

Telemachus, while he abandons one arm to the faithful Eureclea, ardently extends the other towards his mother, with an action strongly expressive of filial emotion. A young damsel, attired with great simplicity, and of artless and pleasing expression, is following him into the hall, and unseen by any one, bends down to kiss the border of his mantle, her attitude and manner of performing this secret act of fondness, shows that it springs from that sudden and spontaneous impulse which is the purest and most precious tribute of affection.

THE OFFERING OF THE TROJAN MATRONS.

Behold, in long and reverential procession, Hecuba and the Trojan Matrons in the act of supplicating Minerva. The august goddess is seated on a throne, raised by several steps from the pavement, and ornamented with the subject of her extraordinary birth, kneeling before it are two young virgins, the initiated in the service of the goddess, with burning torches in their hands.

"Benign Theano, priestess of the fane,"

goes before, bearing in her arms a mantle,

"Most prized for art, and laboured o'er with gold,"

which Hecuba, moved by her beloved son, the valiant Hector, had selected as an offering to the deity. The queen herself comes next, with outstretched arms, and eyes raised towards heaven, like one invoking aid against some impending calamity. She is followed by a numerous train of Trojan matrons, whose appearances express the deepest affliction. Two hands are seen stretched forward from behind, in a supplicatory attitude, and lead us to imagine that many others are following and imploring Heaven to succour their devoted country.

Although folded in long and ample veils which conceal their persons, their attitudes plainly reveal their distress, and denote the deepest gloom. What affliction, what silence, what devotion!—in the illusion of the moment, I fancy myself a supplicant also, and following in the train.

INSTRUCTION.

(Basso Rilievo; a Model.)

A FEMALE attired with simplicity, and of a kind and tranquil aspect, has just risen from her seat, and is bending over, and in the act of instructing, a little boy standing on a footstool before her. Their attention is strongly fixed upon a tablet which he holds, and on which she is pointing out his task with one hand, while the other rests upon his shoulder: opposite to them are three young females attired in the same simple manner, and all busily and usefully occupied, each bestowing the degree of attention which her respective work requires; in the centre of the piece a little girl is kneeling in the attitude of prayer, and telling her beads, with an expression of devotion that impresses us with a favourable opinion of the piety of the kind instructress. The lower part only of the person of the young supplicant is clothed, leaving her slender back and shoulders uncovered: an agreeable simplicity, and that serenity which a useful occupation of time diffuses, are the charms of this edifying subject.

CHARITY.

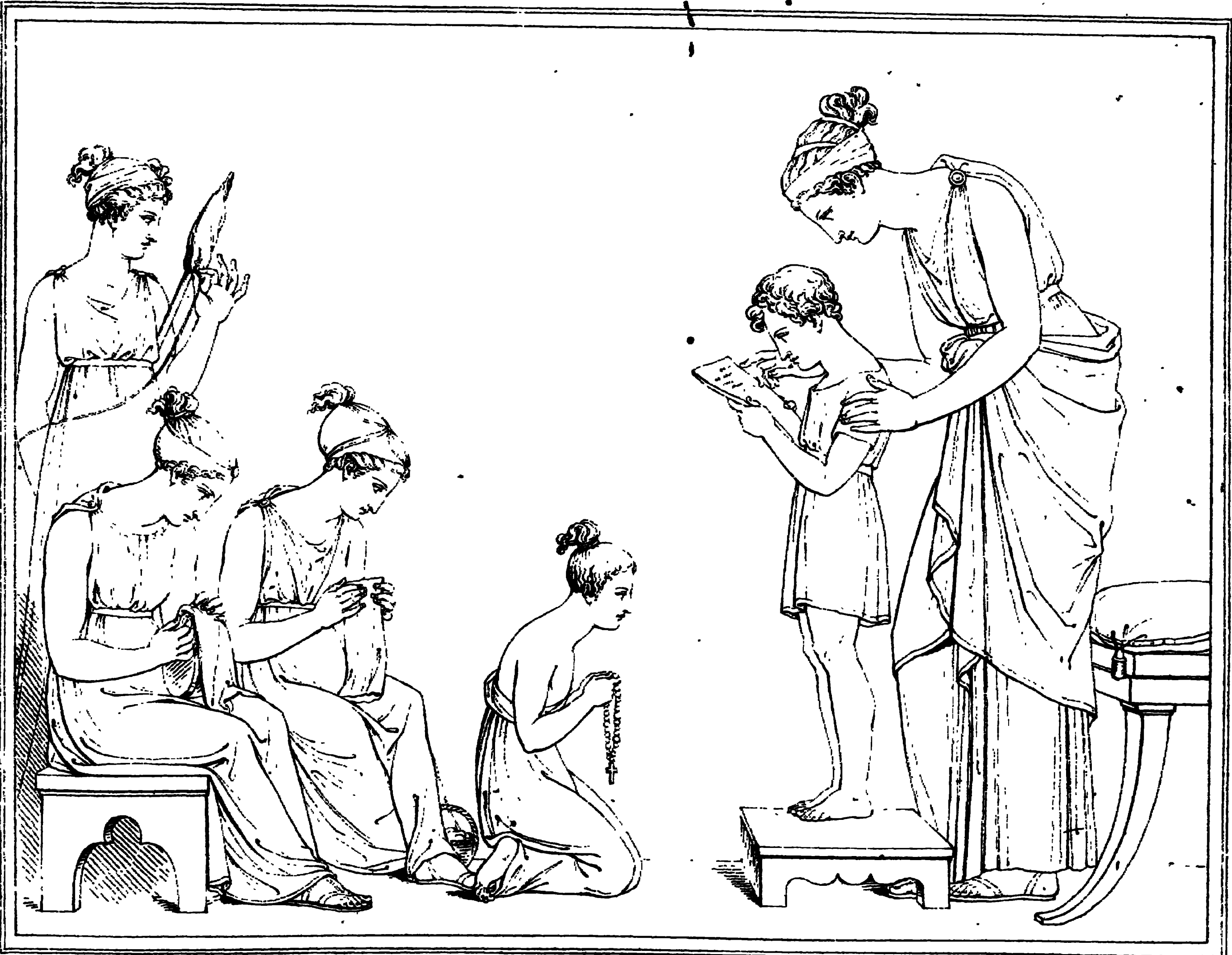
(Basso Rilievo; a Model.)

A YOUNG female, the allegorical representation of Charity, is here seen in the exercise of her benevolent offices; the gentleness of her aspect, and the complacency with which she performs these kind acts, strongly inspire in the beholder the same compassionate dispositions; the loose drapery in which she is wrapped seems to have been hastily thrown around her, in order to answer, without delay, the calls of the miserable; with her left arm she holds an infant pressed closely to her breast, while with the right she reaches a loaf of bread to a child who holds up both hands eagerly to receive it, with a look that at once expresses its want and its gratitude. The next that approaches is a youth, his eyes cast downwards, and in a humble attitude, leading a blind and aged supplicant, whose old and wasted limbs have only a coarse cloth wrapped round his loins for a covering: feeble from age and poverty, he leans heavily on his staff for support with one hand, and rests the other on the shoulder of his guide; his harsh and wrinkled features are softened by a look of thankfulness for the expected alms. The delicate figure of Charity forms a strong contrast with those by whom she is surrounded. The purest and most exquisite gratifications are unknown to him who is a stranger to the exercise of charitable feelings and the emotions of gratitude.

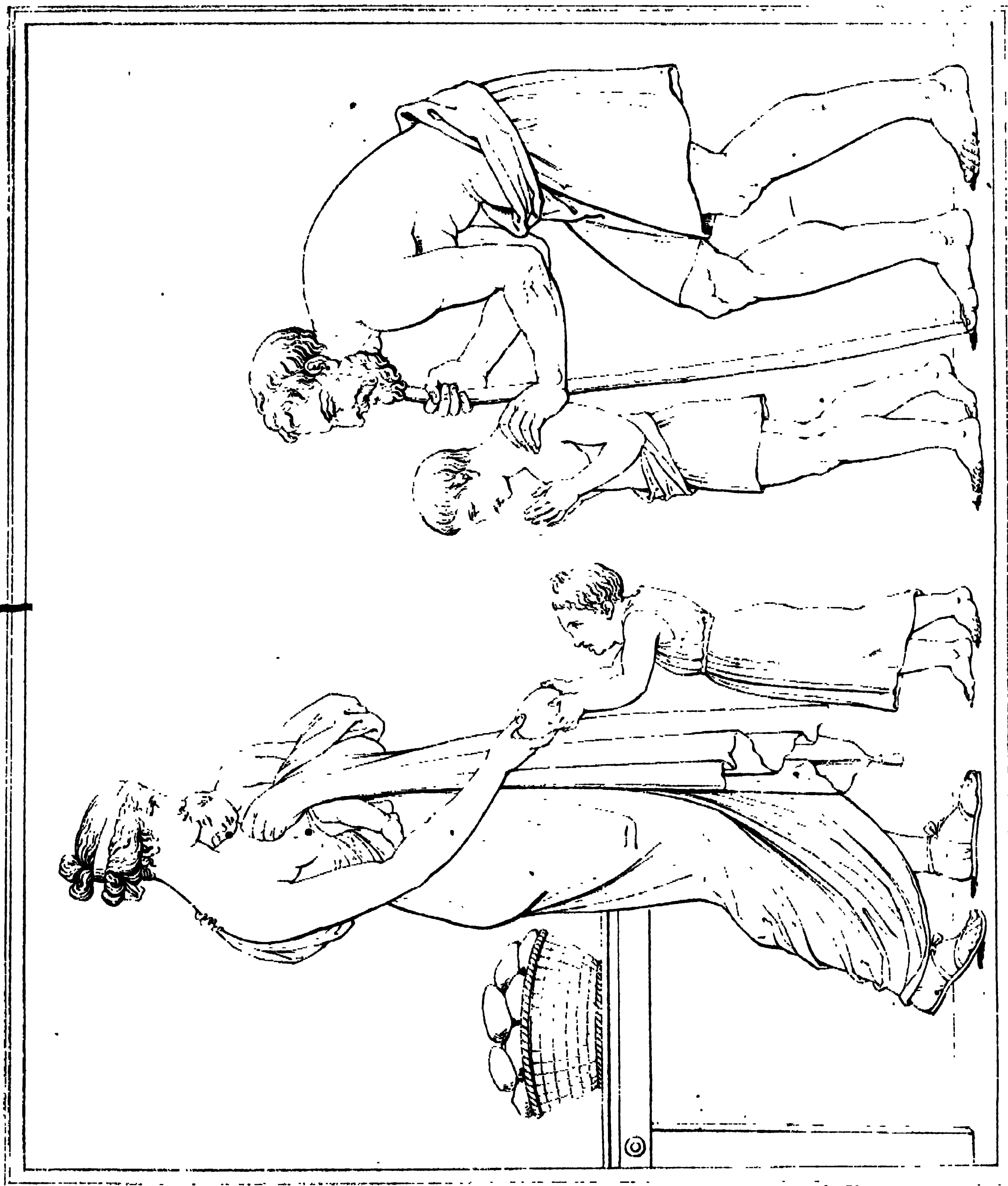
VENUS DANCING WITH THE GRACES.

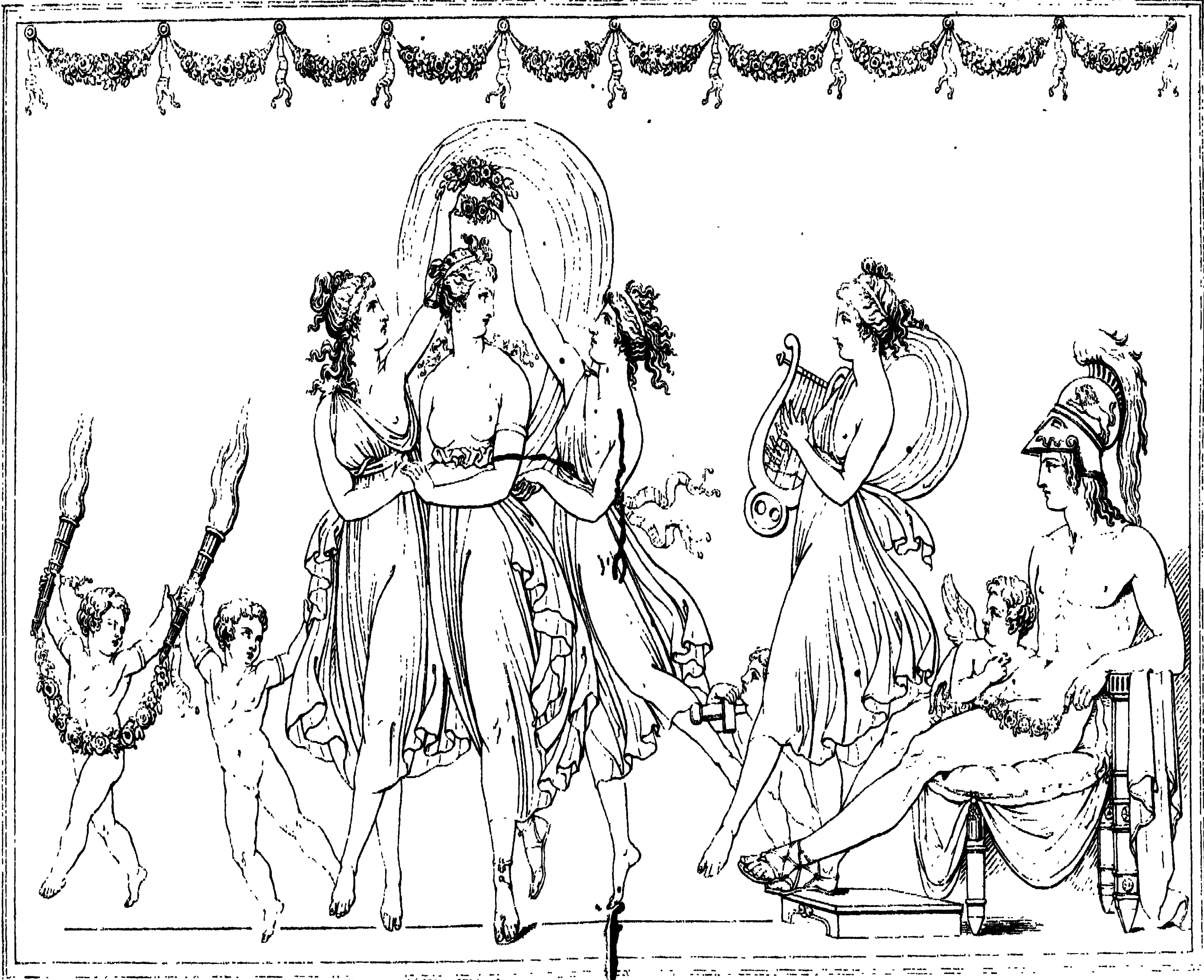
(Basso Rilievo; a Model.)

THE imagination of Canova seems to be inexhaustible in its power of clothing celestial beings in human shapes; and as the attitudes of the dance are, more than any other, fitted to display the charms and graces of person, and to awaken soft and pleasurable emotions, he has here chosen to represent Venus dancing, with two of her attendant Graces, in the presence of Mars; while the third sister touches her sprightly lyre, and seems by her attitude to feel also its enlivening spirit. Their dress, which consists of the lightest drapery, conceals only the lower part of their persons, and their



INSTRUCTION.





VENUS DANCING WITH THE GRACES.



THE INFANT BACCHUS.

elegantly-knotted tresses are left to float in an abundance of wavy ringlets. Mars, seated apart, with an air of repose, and resting his feet on a footstool, is spectator of the ball; uncovered, except by the helmet on his head and the garland of flowers, his shapely limbs and muscular form are finely displayed; but here he is no longer the furious God of War, breathing fury, and scattering terror around his path, but subdued and gentle in his aspect, caressing a Cupid, and gazing on the beautiful dancer with the complacent smile of a favoured lover; one little Cupid has playfully raised his cumbrous sword to his shoulder, while two others, with lighted torches in their hands, observe the motions of the dancers and move in unison with them. So perfect are the forms of the three sisters, that, in this respect, the spectator would scarcely know how to prefer to them the Goddess of Beauty herself; and it seems that the ingenious sculptor, by giving them almost equal personal attractions, designed that her infinitely superior charms should be wholly attributed to the expression of soul and of passion which he has infused into her glance; their look expresses the unimpassioned desire alone of pleasing the goddess; she dances in the presence of a lover whose admiring eyes are fixed upon her, and with whom she exchanges the most passionate glances.

THE INFANT BACCHUS CONSIGNED BY MERCURY TO THE NYMPHS OF NYSA.

(Basso Rilievo; a Model.)

What joyous movement and exultation in this scene! Hardly can we refrain from joining the nymphs and sylvan deities in the exclamations with which they hail the birth of Bacchus, the offspring of Jove, and the delight of mortals.

The chief group is placed before the mouth of the cave, which is overhung with branches of trees and surrounded by the most smiling scenery; Mercury has just consigned the infant deity to the care of Leucothoe, the chief nymph, who holds him tenderly in her arms, and rests him lightly upon a block of stone upon which is spread a tiger's skin; pleased with her new office, she turns with a look of complacency towards three nymphs, who are kneeling before the young deity with an expression of fondness and adoration; and already his joyous features and florid limbs reveal his divine origin, and befit the infancy of that jocund divinity whose office was to preside over gladness and festivity, and to dispel the mists of gloom and sadness which are so apt to gather round the path of life. Mercury, still bending over him, seems to resign his charge with anxiety, and to enjoin the nymphs to take the most tender care of so important a trust. The messenger of Jove is described with his usual attributes; a short mantle hangs over his shoulders, without concealing his strong and agile limbs, and seems by its disorder to show the haste and rapidity which he is called on to employ when executing the will of Jove.

A bearded Silenus, crowned with ivy, raises his arms with vehement cries of exultation, while his thyrsus falls abandoned on his shoulder. Close beside him a faun plays joyously on his double pipe; two others hasten to the spot, one of them carrying a kid on his shoulders, the other leaping and striking together his cymbals. On the other side, two nymphs, conducted by a young satyr, approach with the lightness of a zephyr to the spot where the naked infant lies; one of them has on her head a basket of freshly-gathered grapes, to which she raises her right hand, while the left rests on the shoulder of her companion. The latter, preceding her by a step, places her finger on her lips with a graceful expression of youthful interest, and the silent enjoyment of a pleasing and unexpected sight.

But it is impossible to mention all the beauties with which Canova's classical mind has enriched this animated composition.

SOCRATES SAVING THE LIFE OF ALCIBIADES.

(Basso Rilievo; a Model.)

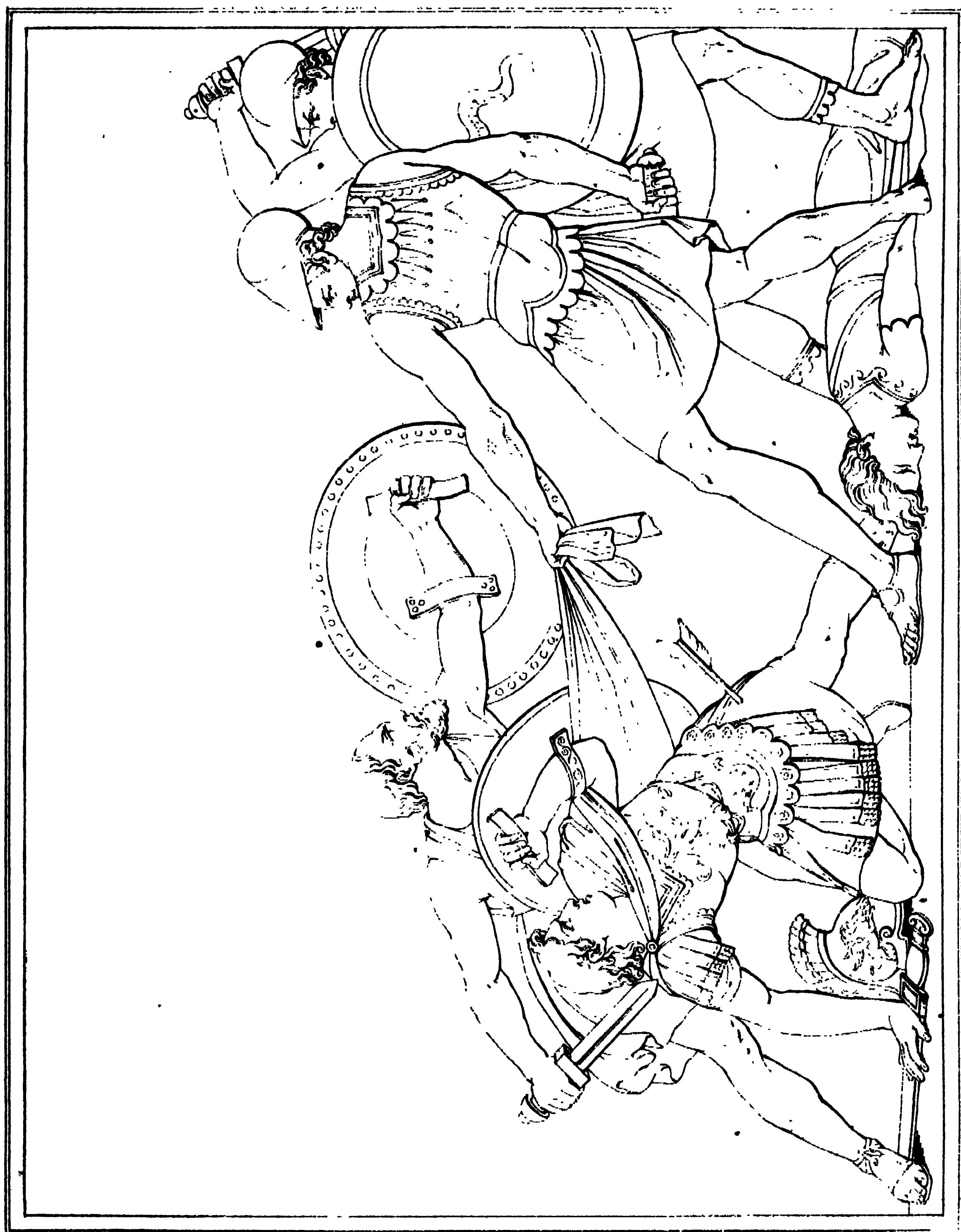
THE character of Socrates—that great and amiable philosopher, who maintained in all the extremities of life the same calm and collected mind, and who, although the most enlightened of men, declined the appellation of Wise—has strongly excited the imagination of Canova, who has represented, in basso rilievo, some of the most interesting events of his life. In the present composition, he is seen in the act of saving the life of his disciple Alcibiades, that celebrated Athenian, who was, at the same time, the admiration and the scandal of Greece. Fighting at the battle of Potidea, Alcibiades is struck down by the enemy; the loss of his helmet and his scattered locks denote the violence of the blow; he still, however, retains his buckler; but, wounded by an arrow, which is fixed in his thigh, and unable to recover his footing, he has no means of escaping from a soldier, who, having seized with his left hand the end of his mantle, is about to bury his weapon in his body. Alcibiades, whose courage is unsubdued even in this perilous moment, regards his foe with an expression of defiance, rather than of supplication, and his impassioned features forcibly express the fury and disdain with which he is animated. Socrates flies to his aid with all the devotedness of friendship, and covering him with his buckler, wards off the blows that are aimed at him, while, with the other hand, he meditates a blow against one of the foremost of the enemy. Surrounded by danger, we think the fate of these illustrious men inevitable, and memory relieves us from this apprehension only to remind us of their more lamentable destinies—Socrates dying in prison by drinking poison, to which he was sentenced by his countrymen, and Alcibiades slain in Phrygia by the vile hands of a slave.

THE CITY OF PADUA.

(Basso Rilievo in Marble.)

THIS bas-relief, which adorns the Hospital of the city of Padua, was executed by Canova, at the desire of the citizens of that place, in honour of Nicolo Antonio Giustiniani, their bishop, by whom that excellent asylum for sickness and poverty was instituted.

It is sculptured on a slab of Carrara marble, measuring about five feet by three, surmounted by an elegant cornice; the subject is an allegorical representation of the city of Padua, in the form of a young and handsome matron (the lineaments of age being unfavourable to the purposes of art), who is in the act of recording the name of her benefactor. She is seated on an elegant chair of an antique form, and resting her feet on a step or footstool; her left hand supports a tablet which rests on her knee, and on which she is inscribing the last letter of the name of Giustiniani. Her action is graceful and dignified, and her countenance, which possesses the Grecian cast of beauty, is animated and improved by the noble sentiment of gratitude, which seems to occupy her mind as she repeats to herself, with complacency, the name of which her pen has just finished the tracing. She is clothed in ample and flowing drapery, which is so disposed, however, as not wholly to conceal her fine form; the left arm and part of the bosom, and also the lower part of the right arm, being left free for the execution of the task on which she is engaged; her hair is confined by an encircling band, from which, however, a long tress or two escape and fall gracefully down her neck behind; her head is also adorned by the appropriate municipal symbol—the turreted crown. A winged boy or genius supports the tablet on which she is writing, and pushes round his little playful face from behind, with a look of intelligence and interest in the act in which she is engaged. The caduceus and the owl, poised





Antonio Canova Sculpt | Engraved by Henry Moses

ALLEGORICAL FIGURE OF THE CITY OF PADUA



DEATH OF ADONIS.



...rra Sculpt

in the air, are introduced, in allusion to the learning and science of which this city, by its famous university, has long been the seat. Nor should the slight work which adorns the footstool be passed over unnoticed; it is Antenor, their Trojan founder, marking out with a ploughshare the limits of the intended city; beside him are his armed followers, while on the other side are seen the inhabitants, who seem to express joy and gratitude at the event. These little figures are only slightly touched by the hand of Canova, and are in very low relief, but possess that truth and harmony of expression with which genius, however slight its means, never fails to invest its subject.

THE DEATH OF ADONIS.

(Basso Rilievo in Plaster.)

THIS bas-relief represents Adonis stretched lifeless on a couch, placed near to a leafy bower, to which some sheltering drapery is affixed, in an attitude which might be mistaken for that of some deity reposing, if the grief of those around him, and the distracted aspect of Venus, who descends from the sky, did not inform us that the beautiful son of Cinyras is no more. Three nymphs, such as the fine imaginations of the poets have described them, support his drooping head; the naked Graces, fondly and sorrowfully grouped together, look fixedly on him; infantine Cupids, such as may be almost called the children of Albano and of Canova, surround the couch in various actions of grief, or accompany the goddess of beauty in her approach. The figure of Venus, as she descends from the skies, her hair flying loosely abroad, her dress neglected and buoyant from the rapidity of her course, strongly expresses the suddenness and vehemence of her grief; her beautiful form is thrown into the most violent attitudes; her bosom seems to palpitate wildly with emotion. Cupid and Hymen stand weeping together apart, the useless torch of the latter turned down towards the earth; even the faithful dogs seem sensible of the melancholy event, and appear to weep over their unfortunate master.

The fine invention, the composition, the tender and animated effect of this bas-relief, powerfully excite the sympathy and admiration of the beholder.

THE DESCENT FROM THE CROSS.

(Alto Rilievo in Marble.)

CANOVA has more than once employed his art on this event of our sacred history: it is the subject of one of his latest and most celebrated works—La Pietà: it is also the subject of the painting which adorns the altar of the church at Possagno, the largest work he ever executed in that branch of art. The present composition is in high relief, and is placed in the private chapel of the Venetian patrician, Count Antonio Widiman. It is not, however, entirely the work of Canova, the execution in marble having been confided to Antonio d'Este, a Roman sculptor; but the composition and modelling are wholly the production of his genius and hand; and further, as the closest ties of friendship and intimacy subsisted between him and D'Este, it may be concluded that the work had the advantage of being finished under the paternal care and guidance of its author. The scene is Mount Calvary, and the foot of the Cross; the principal figures of the group are the dead Saviour, the Virgin Mary, and the Apostle John; besides those, several little Angels or Cherubs, in various actions of grief and veneration, and three women who stand at a distance weeping, add to the deeply-impassioned and pathetic character of the group. The body of Christ has just been lowered from the cross

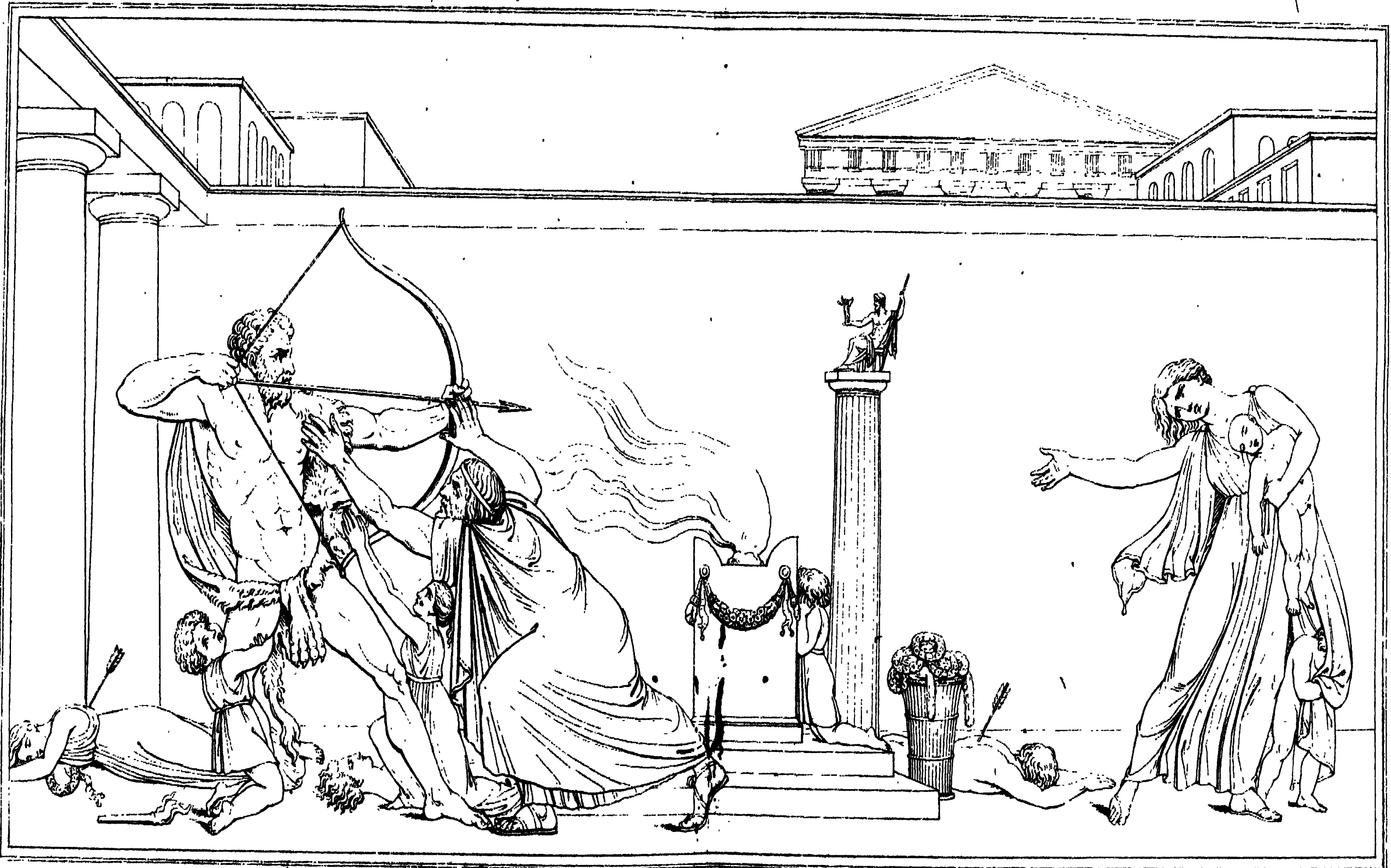
it is yet soft and flexible, and, though possessing all the lifeless abandonment of limbs, has not ye assumed the rigid forms and impressive aspect of death. The upper part is raised and supported by his mother, with a tenderness and veneration of manner suitable to the mingled influence of maternal and religious feelings. Her look betokens the most deep and poignant affliction, a fixed and absorbing sorrow, which words and tears have long since ceased to relieve. Close beside them stands the favourite Apostle, his hands clasped, and eyes raised with sorrowful but pious expression towards Heaven, which seems to open for its inhabitants to behold and weep over the event. The actions of the subordinate figures, the angels and the women who stand apart weeping, all tend to heighten the interest and effect of this deeply-affecting scene. It is to be regretted that, in the execution of this work (misled by the plausible notion of a still greater approximation to nature), the attempt has been made to give to the marble, by means of washes and other applications, a variety of tints in the drapery and fleshy parts, and the soft harmonious hue which age confers. These means Canova himself made trial of in the early part of his study, taking the hints from some notices of such things by the ancients; but his sound taste soon convinced him of their falseness, and he wholly abandoned them; producing by the fair resources of his art alone, and without means which the austere genius of Sculpture disdains to borrow from her sister art, the softest and most breathing appearances of nature and vitality.

HERCULES INFURIATE DESTROYING HIS CHILDREN WITH ARROWS.

(Basso Rilievo; a Model.)

The son of Jupiter and Alcmena, after having triumphed over the perils to which the hatred of Juno had exposed him, returned to the bosom of his family, where he found that Lycus, a Theban exile, had forcibly taken possession of his throne, and meditated the destruction of his race. Him the hero slew; but while in the act of purifying himself from the stain of blood, by sacrificing in the temple of Jupiter, the malignant goddess, still pursuing him, causes him to be seized by a sudden frenzy, during which he destroys his own offspring, believing them to belong to his enemy Euristheus. Canova has portrayed this tragical subject with great power and judgment: an altar smoking with the sacrifice, and a pedestal supporting the statue of Jupiter, occupy the centre of the basso-rilievo; already the pavement is strewed with the bodies of his children transfixed by arrows, and lying in various attitudes of death. Hercules, still pursuing the work of destruction, is in the act of directing a deadly shaft against one of his infant children whom its unhappy mother has caught up in her arms, and tries to shield with her own body; extending at the same time her hand and arm towards her infuriated husband, with a look of the deepest distraction and most moving supplication; she seems to exclaim—"Have pity on thine offspring, thy wife, on thyself!"—but in vain;—his insensibility to this appeal, even more than the slaughter which surrounds him, proves the dreadful delusion under which he labours. One child has taken shelter beside its mother, and, hiding its face in her vest, seems to think itself secure from the danger which it does not see. Another hides itself behind the altar, and raises its little hands to its ears to deaden the horrid shrieks which fill the temple. A third has seized his father's knee, and, although ignorant of his fault, tries by his piteous cries to stop his fury. A young female is on her knees before him, her hands raised in vehement supplication; and the aged Amphitryon, rushing forward with all the force which age has left him, and neglecting his own safety, places one hand on the breast of Hercules, and endeavours with the other to arrest the murderous shaft.

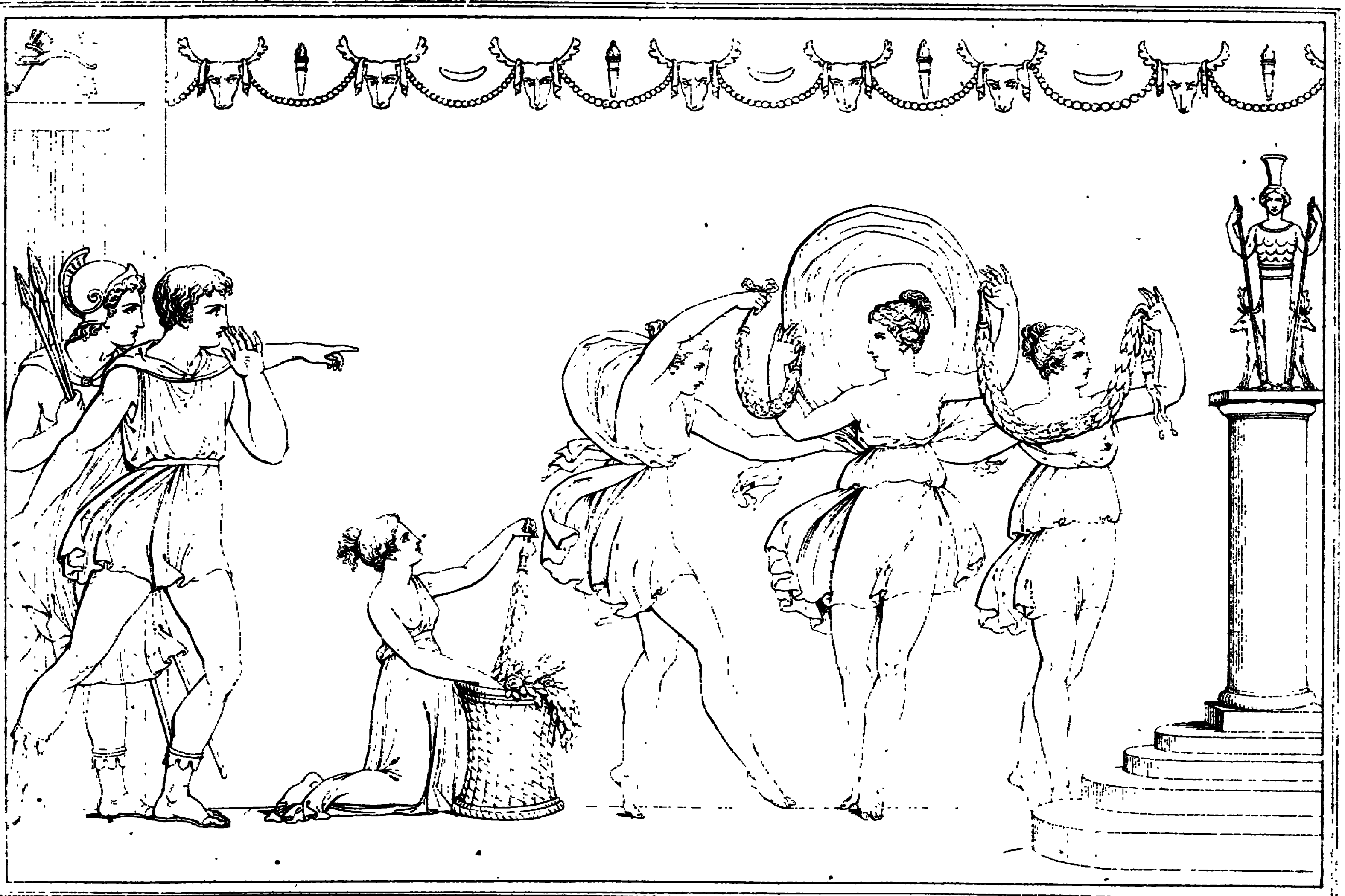
Clothed only in his lion's skin, the large and immensely powerful frame of the hero is finely displayed, and fully corresponds with the fame of his matchless force; while his distorted features and



Antonio Canova inv.

Engraved by Henry Moses

HERCULES INFURIATE.



HELEN CARRIED OFF, BY THESEUS.

infuriated aspect show that his mind is darkened by some dire illusion. The relentless goddess, however, unsated even by this slaughter, prepares for herself the deeper vengeance, when, with the light of returning reason, shall awaken that terrible and insupportable remorse under which the most wicked of mankind may excite the pity of men and the clemency of Heaven.

HELEN CARRIED OFF BY THESEUS.

(Basso Rilievo; a Model.)

This youthful exploit of Theseus is recorded with some difference of circumstance. In the account of it which the artist has chosen to adopt, Helen is described as having already reached the fulness of her beauty. She is represented in this basso-rilievo dancing with two of her companions in the temple of Diana, and offering garlands to the goddess, as was the custom of young females among the Greeks, who were so passionately fond of the dance, that it entered into all their ceremonies, even into those of a religious character.

The walls of the temple are ornamented with stags' heads, torches, and crescents, attributes of the goddess; over the door in a small compartment we see a bow, a quiver, and two stars, in allusion to Castor and Pollux, the brothers of Helen: and perhaps the ingenious artist designed, by these, to glance at the fierce struggle in which they afterwards engaged for the recovery of their sister. At the left extremity of the basso-rilievo, a Doric column raised on several steps serves as a base to a terminal image of the goddess; her breast is guarded by the Ægis; in either hand she holds a sceptre, resting on the ground; on her head is the corn-measure, the symbol of abundance; and two stags, animals sacred to the goddess, rest beside her. In the charming group which is dancing before the altar we easily distinguish, in the middle figure, the daughter of Tyndarus, the most beautiful of the Grecian fair: both her arms are raised, and in either hand she holds the end of a garland of flowers, the other ends of which are held by her companions, who, joining their hands behind her back, give a graceful finish to the group: their light dress indicates, by its buoyant and playful folds, the sprightliness of their motions; in this manner, animated by the sacred dance, they approach the altar: Helen regarding one of her companions with an expression full of love and sweetness, while the other, who is nearer to the altar, gazes on the image of the goddess, before whom she is about to place her offering. Near to them a young female kneels on the pavement, beside a basket filled with garlands, with which she offers to supply the dancers: her animated and innocent expression of countenance shows how entirely she enters into the spirit of the sacred dance and of the offering.

At the extreme left, Theseus and his friend Pirithous are seen entering the door of the temple; their attitudes are full of life and expression. Theseus is more advanced than his friend, and seems to wait a favourable moment for effecting his purpose; behind him Pirithous points with animation to the daughter of Leda, but is restrained by the hero, who, already expert in such exploits, seems by his motions to enjoin caution and silence. Theseus has disencumbered himself of his helmet and javelin, the latter being in the hand of his companion. Their dress consists of a short tunic, over which is worn a light mantle, fastened before by a clasp; and in the countenances of these heroes we find all the regular beauty and the expression peculiar to their nation. Beauty in the heroic ages was the frequent cause of such acts of violence, of discord, and of sanguinary wars, unlike its ennobling influence in the refined and impassioned verses of a Petrarch, whose pure and respectful admiration constitutes its best and most perfect homage.

METOPES.

THE seven following bas-reliefs are all that Canova had modelled of the fourteen with which he intended to adorn the metopes of his church at Possagno. Their subjects are from sacred history, and are treated with a simplicity, justness, and depth of feeling, which make us despair of seeing the number completed with others of equal merit and effect; these compositions are indeed among the very latest of his efforts, when, with powers yet unimpaired, his genius had, by deep and indefatigable study of nature and of art, reached its full maturity.

THE CREATION OF THE SUN, THE EARTH, AND THE MOON.

THE subject of the first metope is the Deity in the act of creating the Sun and the Moon. He is represented in the human form, clothed in a tunic and long mantle, which is buoyed up into an arch over his head, as if by a sudden descent through the air—partly reclined in an horizontal posture on the clouds, which conceal the lower part of his figure, his aspect is turned to the Sun, towards which his left hand is extended, while the right is placed on the earth: the point of time intended seems to be the uttering of that sublime command, "And let them be for lights in the firmament of heaven to give light upon the earth": rays of glory and energy issue in all directions from the head of the Creator, and his countenance is wonderfully expressive of majesty, complacency, and that eternal and ever-during vigour of existence which is his attribute. The relative proportions of his figure to those of the heavenly bodies finely aid the imagination in conceiving his immensity, and prevent the too familiar and literal idea of a merely human form.

THE CREATION OF MAN.

THE second metope represents God creating Man. The Deity is here again figured in the human form, and clothed in ample drapery. Floating, as it were, on the clouds, he places his right hand upon the head of Adam, who stands before him. The Creator seems, at the moment, to be animating his work, and calling the soul into existence and activity. The idea is a bold one, but fully supported by the admirable manner in which it is expressed: the look and attitude of Adam are finely expressive of the first awakening of the mind to perception, and of the almost simultaneous feelings of awe and gratitude; his frame is robust and perfectly formed, as befits the idea of a work coming from the hand of a wise and almighty Maker.

THE DEATH OF ABEL.

IN representing the murder of Abel, which is the subject of the third metope, Canova had thought proper to depart from the rule of art which forbids the introduction of whatever excites sensations of horror or repugnance in works of design: here the figure and countenance of Cain are shown distorted and dreadful; and even the hair, rigid and knotted into rough masses, marks the most dire and appalling passions. The intention, in deviating from the above-mentioned rule, which this artist so generally observes, was doubtless to lead the mind of the observer to see in this first homicide the beginning and prototype of the unnatural crime of human slaughter, which has since so largely stained the earth.

The occasion of this event is marked by the appearance of the altar of Abel, on which a strong and vivid flame from heaven consumes his offering. Exultation at this sign of divine approbation has caused all the latent hatred and jealousy of Cain to burst forth: mad with passion, he has seized a



Anton. Canova Sculpt.

Engraved by Henry Mose

CREATION OF THE WORLD.



CREATION OF MAN.

DEATH OF ABEL.





THE ANNUNCIATION.

deadly club, with which, raised in both hands above his head, he is in the act of crushing his innocent brother. The gentle and virtuous Abel, thrown into a distorted attitude by terror and surprise, raises his arms with a natural effort to avert the dreadful blow, and looks up with a countenance so innocent and piteous, that it would have disarmed any one, except that most savage of animals—a man carried away by his vindictive passion.

THE SACRIFICE OF ABRAHAM.

"Quell' innocente figlio
Dono del ciel sì raro,
Quel figlio a te sì caro
Quello vuol Dio da te,
Vuol che rimanga esangue
Sotto al paterno ciglio,
Vuol che ne sparga il sangue
Chi vita già gli diè"

METASTASIO

THE fourth metope has for its subject that most signal proof of obedience, and one requiring the most entire confidence in the divine justice—the offering by Abraham of his son Isaac. Directed by God to take the child of his old age, and to slay him for a sacrifice on mount Moriah, he suppresses every tender paternal affection, and sets out immediately to obey the divine command. The point of time in this affecting story which the artist has chosen is when the voice from heaven, calling upon Abraham by name, prevents the completion of the sacrifice. The innocent victim still kneels unresistingly on the altar; still the left hand of the father presses down the head of his son, while his right lifts the dreadful knife, and all his figure retains the strenuous action which it had acquired in the exercise of this painful effort of duty; but his face is eagerly turned towards the heavenly voice, and shows wonder and dawning hope, mingling with the dire feelings which had previously agitated it. The apparent rapidity of this action, and his intent gaze towards the point whence the sound proceeds, gives so great a reality to the expression, that we almost imagine we hear the heavenly voice issuing from the clouds; the hand, too, in the right corner of the metope, giving emphasis to the command, and, below, the ram which is to be the substituted sacrifice, add greatly to the clearness and effect of this composition. The form of the son has all the beauty and grace of youthfulness; that of Abraham, though bearing the marks of years, retains the strength and robustness which is attributed, even in old age, to those of the patriarchal times.

THE ANNUNCIATION.

THIS is the first of three bas-reliefs, the subjects of which are taken from the New Testament. It represents the Annunciation at that point of time when, the angel Gabriel having communicated his heavenly message, the Holy Virgin yields herself submissively to the divine will, saying, "Behold the handmaid of the Lord; be it unto me according to thy word." Every part of this composition is full of grace and expression; and the action of the angel, presenting with his right hand the spotless lily—emblem of her purity—is perfectly beautiful. The attitude of Mary also—her hands crossed, in token of veneration, on her breast, and humbly inclining before the divine messenger—finely expresses her entire submission and obedience. The drapery, too, is very elegant, and well adapted to their respective characters.

THE VISITATION.

The subject of the sixth metope is the meeting of the Holy Virgin and Elizabeth at the threshold of the latter's house. The aged Elizabeth, clad in a tunic and mantle, and wearing on her head the dress of the Hebrew women, descends in haste to receive her divine guest; extending her hands fondly and respectfully towards her, she seems to exclaim, "Whence is this to me, that the mother of my Lord should come to me!"

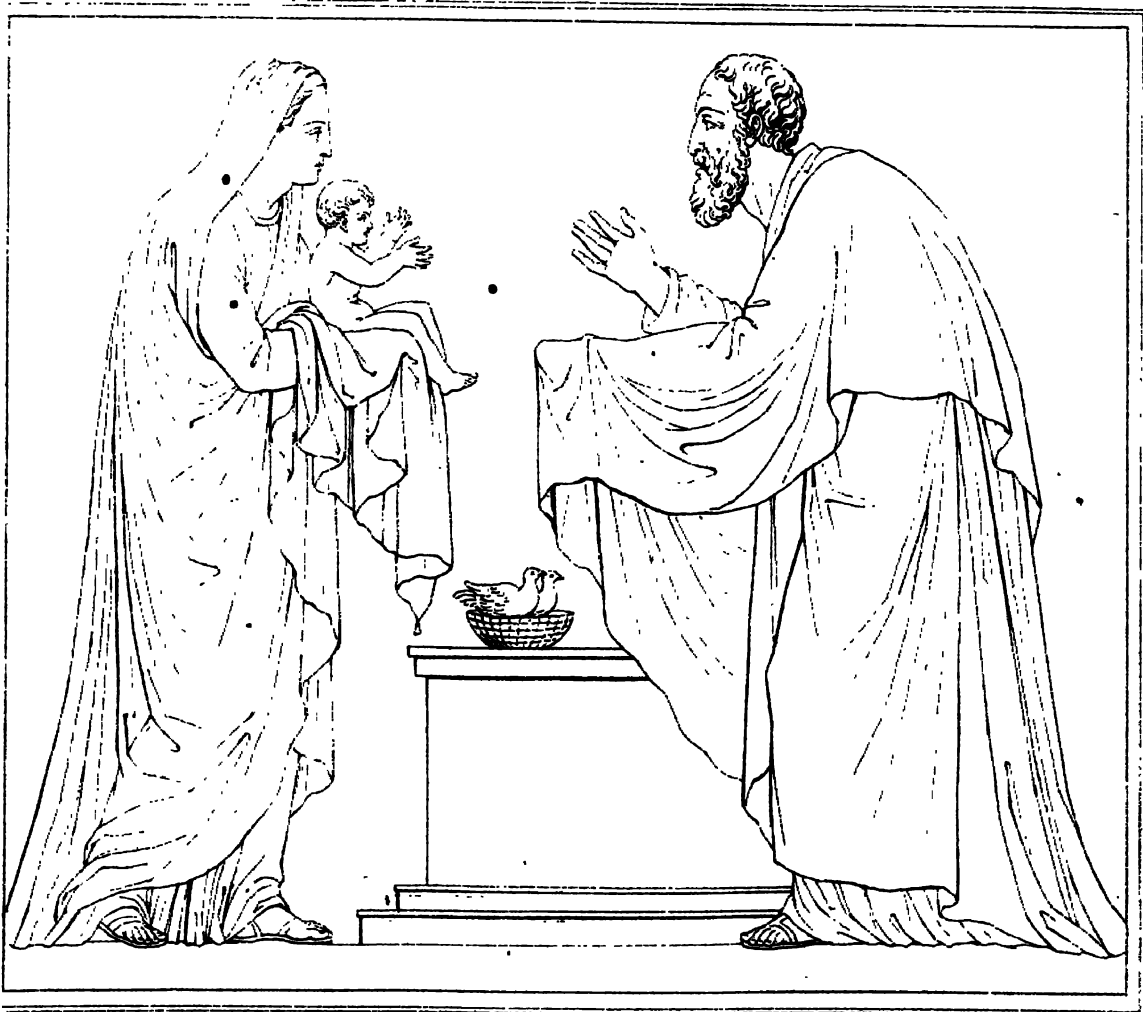
Mary, also clothed in a tunic and mantle which descends from the crown of the head, bending gracefully forward to receive her salutation, seems about to utter her divine reply. The time-worn countenance of Elizabeth contrasts strongly with the fresh and spotless youth of the Holy Virgin, whose countenance is all softness and humility, tinged, however, with a light shade of melancholy.

THE PRESENTATION.

Canova has admirably produced in this piece that expression of lively tenderness and devotional feeling which accords with the subject. The Virgin Mother, in an attitude of humility and veneration, presents the infant Jesus to old Simeon, whose prophetic soul recognizes in the child before him the long-promised Messiah, and who is about to utter that joyous address to God—"Now lettest thou Thy servant depart in peace," &c. The artist, whom no source of effect escaped, has finely expressed the exalted character of the Infant, by the reverent manner in which the Virgin presents him, resting upon folds of fine linen, and also by the way in which the old prophet raises the skirt of his robe to receive him, extending at the same time his arms towards him with a countenance beaming with joy and exultation. The heavenly child seems not only free from alarm at the bearded face and venerable aspect of the old man, but raises his little hands, as if to accept his tender advances.



THE VISITATION



THE PRESENTATION.

MONUMENTS.

MONUMENT OF CLEMENT XIV.

This monument, so full of grandeur and simplicity, was not the cold tribute of pride or the vanity of enriched relatives, but the pure offering of affection and of gratitude. The mausoleum is situated in the church of the Holy Apostles, at Rome, within an intercolumniation of the Composite order. The block which forms its base is divided in the centre by the entrance to the tomb, and supports an ample basement of grey marble, on which, placed a little further back, is the plinth that bears the sepulchral urn; bending over this, with all the abandonment of grief, is the colossal figure of Temperance, her accustomed emblem, the bridle, lying at her feet; from behind this rises the pedestal, ornamented with an elegant cornice, which supports the statue of Ganganelli, seated in a magnificent curule chair, on one side of which he rests his left hand, while the right is extended forward as if in the act of bestowing his blessing on the subject world. Seated on the basement below, on his left, is the figure of Meekness, with her emblem, the lamb, lying beside her; her attitude—her hands clasped and resting listlessly on her lap—her eyes fixed on the ground, and almost concealed by her sunken eyelids, all express the deepest humility; she seems to weep, but without murmuring, and with a mind fixed on Heaven, and obedient to its will, submits resignedly to her bitter loss; her simple attire consists of a tunic, encircled at the waist by a narrow band, over which a veil, descending from the top of the head, flows on both sides down to the ground: this interesting female, whose figure and aspect so fully express her amiable character, pleases us more perhaps in this age of turbulent passions, when we should lose even the memory of this rare quality, unless it were preserved in the breasts of a virtuous few, among whom the sculptor who so finely imagined this may certainly be numbered; and to the natural benignity of Canova's disposition, as much as to the exalting influence of his art, may be attributed that frame of mind which, separating him from the baser scenes of life, led him to pass his days among those lofty and perfect imaginings to which his chisel has given form and existence, and which, at the same time that it allow him to enjoy this pure and enviable tranquillity, insured him a lasting reputation in his works.

The following is an extract from a letter written by Milizia to Count San Giovanni, on the subject of this monument, shortly after its erection in 1787:—

"In the church of the Holy Apostle, near to the sacristy, and fronting one of the side aisles, a mausoleum has been erected to the late Pope Ganganelli, by Antonio Canova, a Venetian sculptor; and so great is the simplicity of this composition, that, although it seems all facility, it is yet full of fineness and difficulty. What repose! what elegance! what harmony! Both the sculptural and the architectural parts, in general effect and in detail, are highly classical. Canova may, indeed, be classed among the ancients, but I hardly know whether he belongs more to Athens or to Corinth; of this, however, I feel assured, that if, in the best time of Grecian art, a subject of this nature had had to be treated, it would have been by such a work as this. During the twenty-six years which I have lived in this city of the world, I have never before seen such universal admiration

excited by any work of art as by this. The most intelligent and liberal artists pronounce it to be the nearest approach to the ancients of all the productions of modern sculpture; even the Jesuits can praise and admire this marble Ganganelli, which certainly may be deemed a miracle of that Pope, who will derive as much glory from this monument as from the suppression of that order. If anything were needed to convince us that this is a perfect work, it would be furnished by the censures of the Michael Angelists, Berninists, and Borrominists, who point out as defects those parts which are its greatest beauties—charging the drapery, the outlines, and expression with being Grecian :—*Dio abbia pietà di loro.*"

MONUMENT OF CLEMENT XIII.

(In Marble)

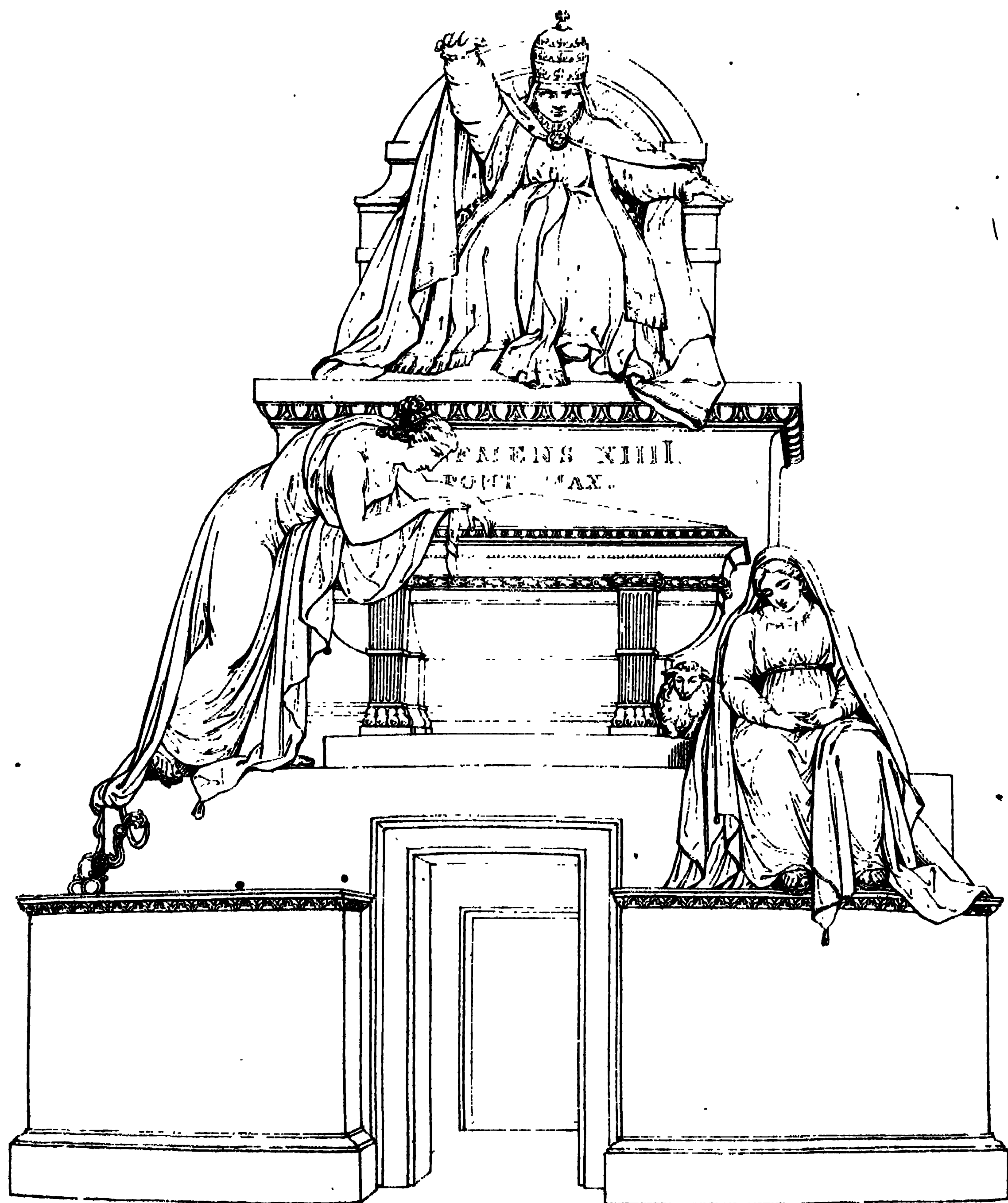
THIS grand composition is an instance of what a mind like Canova's is able to effect when aided by the influence of a religion which is the source of our most sublime conceptions. Situated in the most august temple in the world, and surrounded by prodigies of art, it still attracts our attention and fixes us before it in astonishment and admiration. It is placed between an intercolumniation, and has for its base a block of grey marble, divided in the middle by the entrance to the sepulchre, on either side of which a magnificent lion reposes, receding from this, and raised upon a double basement, is the funeral urn which contains the ashes of the pontiff; in the front is a medallion, on which is inscribed—CLEMENTI XIII. P.P.M F., and the figures of Hope and Charity, and above the medallion the emblematic keys; behind this, and raised on a large and elegant block of marble, is the kneeling statue of the venerable Clement; his attitude finely expressive of deep devotion and of that contrition of mind which is the distinguishing feature of Christianity. Antiquity furnishes nothing that could have served as a model to Canova for the sublime expression of piety and resignation in this figure. On the right of the statue is a colossal figure of Religion, her right hand sustaining the cross, while the left reposes on the urn with a dignified and expressive action; her majestic form, the mild gravity and tranquillity of her countenance, declare her divine origin, and mark her as the type of that religion, which in a peculiar degree animated and guided the author of this sublime composition on the opposite side of the urn is seated a winged genius, who, holding in his right hand an inverted torch, regards the urn with an expression of acute sorrow nothing can exceed the purity of form, the beauty of countenance, and the grace of this celestial youth.

MONUMENT OF THE CHEVALIER EMO,

PROCURATOR OF ST. MARK, AND CAPTAIN EXTRAORDINARY OF THE FLEET OF THE VENETIAN REPUBLIC.

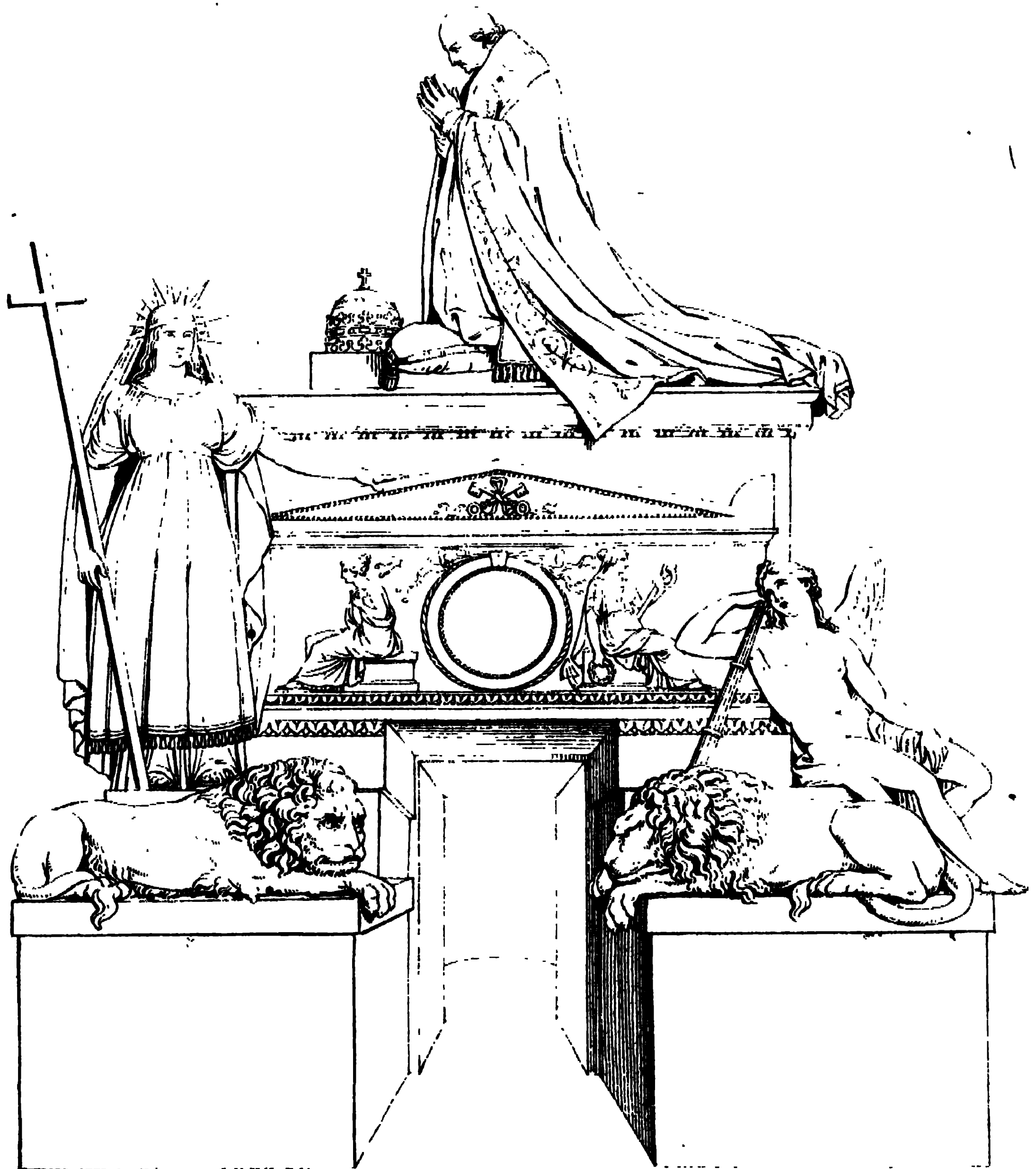
(Alto Rilievo in Marble)

THIS monument, raised by a grateful country to the last of her free and illustrious heroes, is a composition of great ingenuity and admirable execution. It is in very high relief, the figures being in some places detached from their ground, which consists of a large block or wall of marble, and with a happy allusion the artist has represented at the base one of those floating batteries which were invented by the Chevalier Emo, and with which he hurled destruction on the barbarians in the last war.



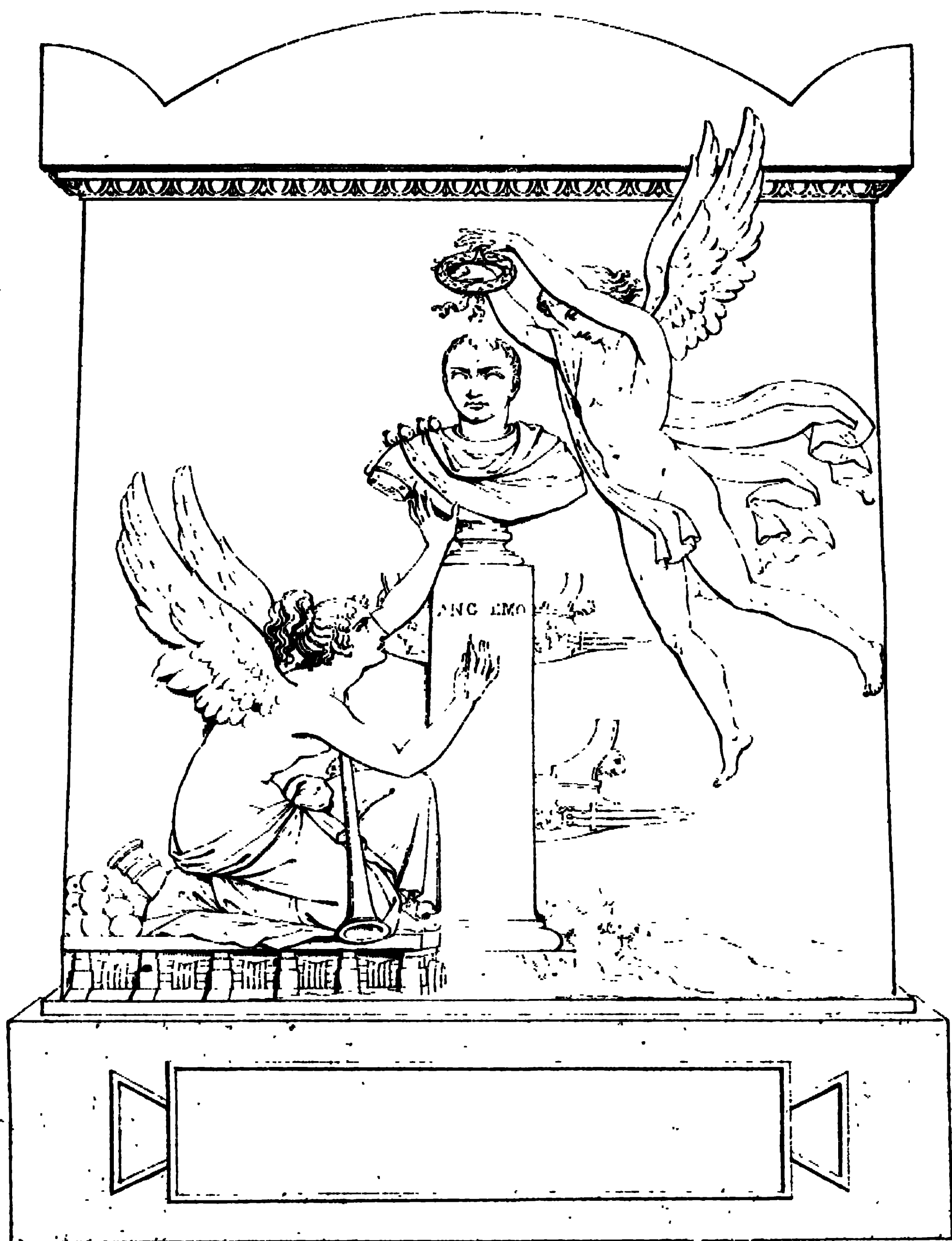
Engraved by Henry Moses

MONUMENT OF CLEMENT XIV.



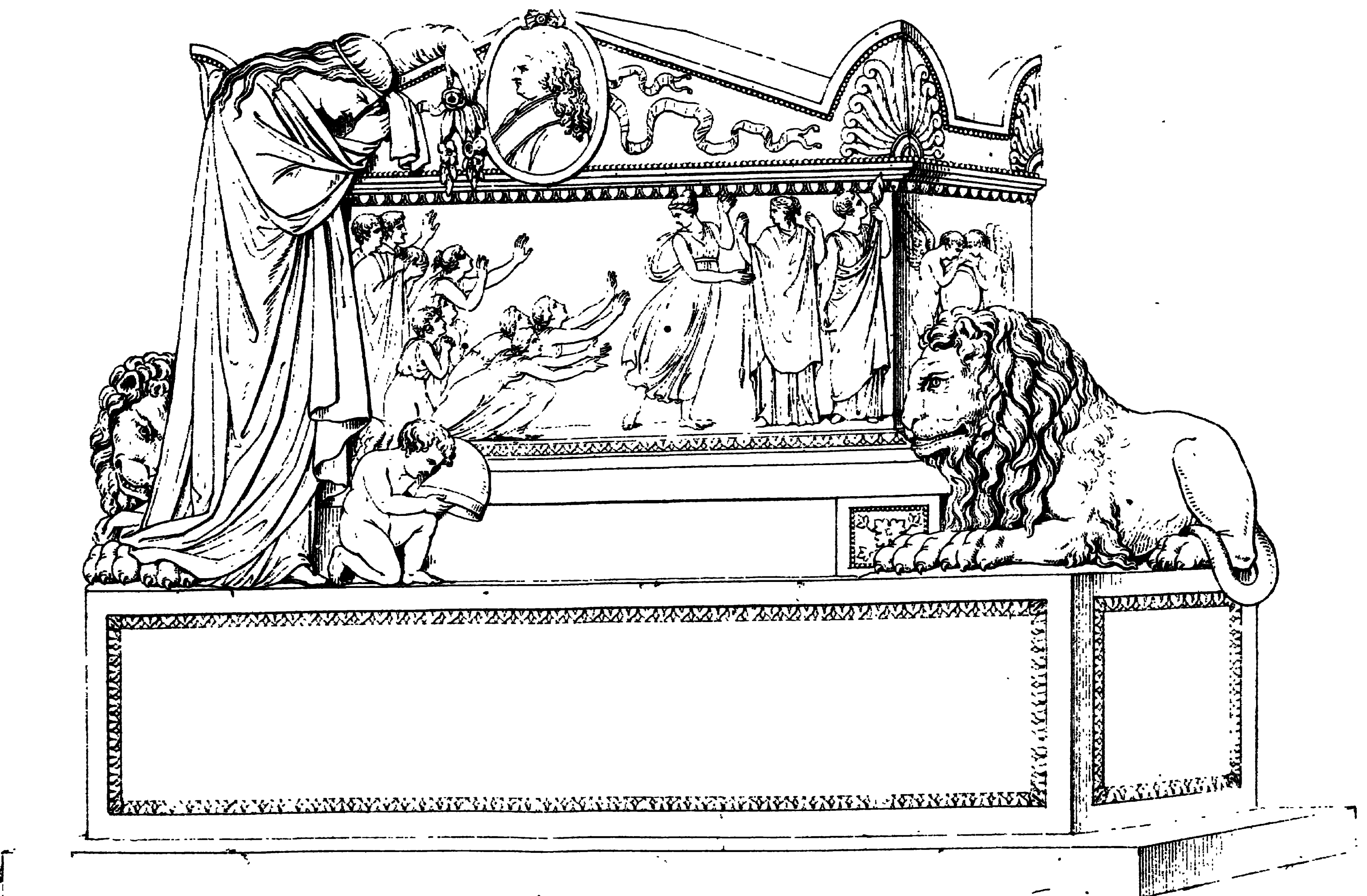
Antonio Canova Sculpt. — [illegible]ved by Henry Mo[illegible]

MONUMENT OF CLEMENT XI[illegible]



Antonio Canova Sculpt

MONUMENT OF CHEVALIER EMO



MODEL OF A MONUMENT.

The bust, which is an admirable likeness of the original, is placed upon a rostrated column, which rises from the edge of the battery, and is bathed by the waves of the sea.

While gazing on this figure you almost believe that real armour covers his breast, that you see its lustre, and that his weather-beaten face, the sternness of which is increased by his lowering glance, his ample brows, and scanty locks, is nature itself.

The artist has represented the hero in his habitual state of imperturbable calmness, which did not forsake him even on that disastrous day when a tremendous storm destroyed the fleet under his command at Eleos, and, raging in vain against a vessel guided by so skilful a mariner, strewed the surrounding waves with wrecks and drowned bodies. He then evinced the greatness of his soul in thus addressing the Senate: "Suffer, Conscript Fathers, I entreat of you, that my whole patrimony be applied towards restoring the great loss which the republic has this day sustained."

A beautiful winged genius, the tutelary angel of Venice, the same that hovered over and prompted the heroic actions of Dominico Michieli, Enrico Dandolo, Morosini, and so many other heroes of the republic, is here personified by the creative imagination of Canova. This angelic youth descends from the skies (for earth produces no such bright and perfect beings), and, with a gracious and complacent aspect, holds, with both arms extended, a civic crown, in the act of placing it on the hero's brows. On the opposite side, Fame, her ample wings raised from her fine shoulders, and her trumpet laid aside to show her intention of conferring more lasting renown, resting one knee on the battery, writes, with a golden pen, the name of Emo; while, with her left hand raised towards the bust, she points out to us the hero whose glory she would render immortal. The serenity and deep interest which her look expresses, reveals to us how dearly she cherishes the memory of this great man, and her solicitude to transmit the knowledge of his splendid deeds to the latest posterity. The forms of this celestial figure are of exquisite grace and beauty. By the calmness and placidity of her aspect, Canova seems here to wish to represent that true and guiltless fame which no remorse disquiets — whose brightness is unimpaired by the lapse of ages — and which accompanies, inseparably, the memory of those true heroes who, although their hands are bathed in blood, were actuated solely by the sacred love of an insulted and oppressed country.

MODEL OF A MONUMENT INTENDED TO BE ERECTED TO THE MEMORY OF FRANCESCO PESARO.

(The Figures in Wax.)

On the death of the Venetian Patrician Giuseppe Priuli, in December, 1822, there was found among his effects a case containing a model of a sepulchral monument, with the figures in wax; it was immediately recognized as the work of Canova's genius, although no one had ever heard of it, and the sculptor, who usually registered his works with great accuracy, had omitted all mention of it. I cannot describe the emotion which this discovery created among the friends of Canova; it seemed to them that they again had him among them, and were enjoying the delight which they had been accustomed to feel whenever he produced to them any new effort of his genius. They were, however, left in doubt respecting its object and destination, when fortunately some papers were found in the archives of the Patrician L. G. Recanati, by which they learned that it was designed to be erected at Venice, in memory of the Chevalier Francesco Pesaro, Procurator of St. Mark, who died in the year 1798; there were also a drawing of the monument, a list of the noble friends who were to contribute to the charge (eight thousand sechins), and a letter in the handwriting of Canova on the subject of the work. It is not known by what unlucky circumstances

this intention was frustrated; the model, however, is all that remains of it, which I shall here briefly describe :—It consists of a large funeral urn, placed on a quadrangular base, which is raised by three steps from the pavement. In the front is a medallion, presenting, in profile, the bust of the Chevalier and Procurator Pesaro, dressed in his Patrician robes, and the costume of the Venetian Chevaliers of St. Mark: below, the Fates (which Canova has here modelled for the first time) are represented clothed in long and ample dresses, and with their usual attributes. Atropos is in the act of cutting the thread, disregarding the cries of a group of Venetians, who, in various attitudes of grief and despair, supplicate her to forbear. She regards them with an inexorable aspect, and, raising her left hand with an expression of displeasure, fulfils with the other her cruel office. This pathetic scene, which refers to a point of time anterior to that of the principal subject, the sculptor has ingeniously represented in basso-rilievo, which seems peculiarly fitted to express a past event, without injuring the unity of the composition.

An august matron (the allegorical figure of Venice), clothed in ample drapery, and her hair lying unbound over her shoulders, is standing at the right side of the tomb, and bending over the urn, in an attitude of abandonment to grief; in one hand is an offering of a wreath of flowers, the other holds up a border of the mantle to her streaming eyes; at her feet is a little winged genius, bearing her ducal cap: the lion, which lies crouching behind her, seems by its mournful aspect to be sensible of the loss which Venice has sustained. On the opposite side another lion seems to eye the fatal sisters, enraged at the evil which they have inflicted on his protected nation. The artist has here evinced his admiration of that noble animal, so long the proud and respected standard of the Venetian republic, and which, from the valour and success with which it was supported, wherever it was planted in their career of victory, acquired for the Venetians the once glorious surname of Pianta Leoni.

MONUMENT OF THE ARCHDUCHESS CHRISTINA OF AUSTRIA.

(In Marble.)

THIS mausoleum, placed in the church of the Augustines, at Vienna, is in memory of Christina of Austria, daughter of Maria Theresa, and wife of Duke Albert of Saxe-Teschen. This beautiful and pathetic composition was executed by Canova at the desire of her afflicted husband, whose grief cannot but have been soothed and alleviated by the contemplation of the celestial figures which here so finely express the virtues of her whose memory he so fondly cherished.

The monument, the material of which is a greyish marble, presents one side of a pyramid to the spectator, being only slightly raised from the wall against which it rests; it is placed upon an ample base, from which two steps are raised, and form the approach to the door of the tomb, over which, on the architrave, the following inscription is engraven :—

CHRISTINÆ . AUSTRIACÆ . ALBERTI . SAXONIÆ . PRINCIPIS . CONJUGI.

There are nine figures employed in this monument, beside the lion and medallion; they are all of the natural size, and may be divided into four groups; the first, which occupies the middle part, consists of an allegorical figure of Virtue, with two young females bearing torches: Virtue is represented in the form of a young matron of a dignified but afflicted aspect, bearing before her the funeral urn, on which, bending down, she rests her forehead; she is attired in a rich tunic and a mantle gracefully and appropriately disposed; her hair is unbound and spread disorderedly over her shoulders, and her head encircled with the olive crown: ascending the steps, which are spread with a rich carpet,



Antonio Canova Sculpt

MONUMENT OF THE ARCHDUCHESS CHRISTINA OF AUSTRIA.



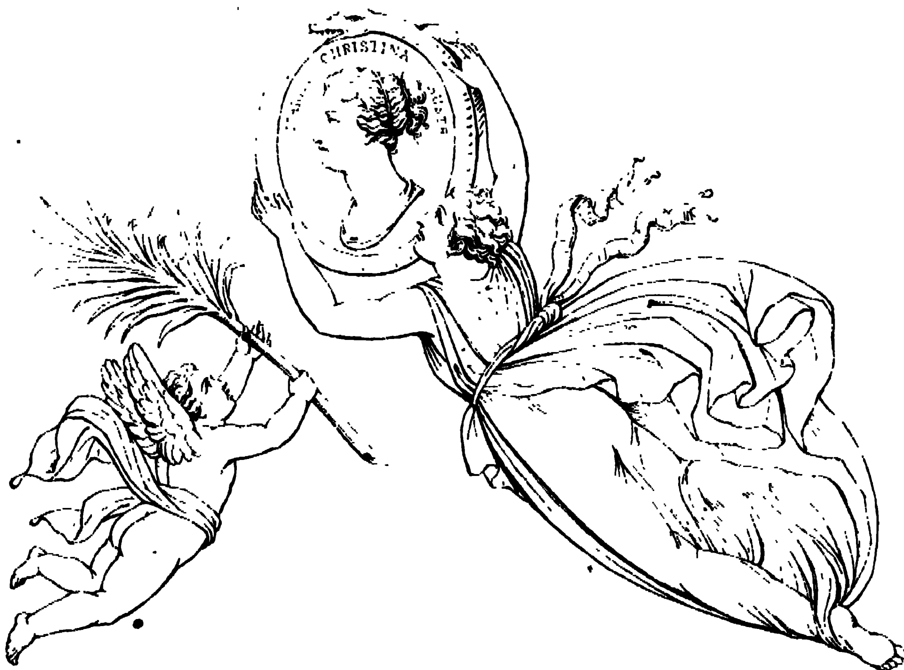
Antonio Canova Sculpt | Engraved by Henry Mo

GROUP



GROUP II.





Antonio Canova Sculp^t.

Engraved by Henry Moses

GROUP IV.

she approaches the door of the tomb. The attendant who goes before her has already reached the entrance, where her steps seem for a moment arrested by the awful feelings which the place inspires, but, bending forward and lowering her torch to illumine the dark abode, she prepares to enter. The pious attitude of this young female, her loosened tresses falling down in rich curls upon her shoulder, her simple attire and modest step, give to her figure a grace and expression which, unaided by the effect of countenance, I have never seen equalled. The other attendant, who is behind, and is seen in profile, has the same simplicity of dress and character: with downcast eyes, and slow and devoted step; she follows her celestial conductor: two wreaths of flowers, joined at the top of the urn, connect these figures, which, from the depth and harmony of the sentiment which unites them, would separately form a perfect and charming composition.

They are followed at a shortdistance by the second group, observing, in some degree, the order of a procession: it consists of a female figure, whom, from the gentleness of her aspect, we recognize to be Beneficence; a blind and aged man, whom she is leading; and a young female child. Beneficence is attired with all the simplicity and grace of the Grecian manner; her hands are sorrowfully crossed before her, and her eyes fixed on the ground with an air of gentleness and affliction: so perfect is the character and expression of this eloquent figure, that she awakens within us all the heightened feelings that the most pathetic poetry could convey: she has ascended the first step, and is followed by the old man, who, leaning on her arm, tries with the aid of his staff to raise himself on the step: his appearance bespeaks the feebleness of age and poverty, and his countenance, on which acute sorrow is depicted, is turned towards the tomb, which probably contains his best friend and benefactress. The child who stands beside him, and who is described with a simplicity conformed to her tender age, is in the humble attitude of prayer. In this group the artist makes a lively allusion to the warmth and readiness of benevolence for which the princess was so much distinguished. A wreath of flowers, lying on the ground, occupies the short space between the first and second groups; and if our feelings are excited by these deeply impassioned figures, the fine diagonal line in which they cross the steps of the monument is no less pleasing to the eye.

Opposite to these figures, and on the left of the tomb, is a magnificent lion lying crouching on the upper step, and seeming the faithful and eternal guardian of the tomb; seated beside him on the steps of the monument is a winged genius, whose form and aspect discover his celestial origin; a mantle spread beneath him protects his delicate limbs; bending forward, and leaning with his right arm and side against the lion, he steadfastly and mournfully looks on the funereal procession; while his right hand rests upon the shield of the House of Saxony, of which he is the tutelary genius.

The fourth group, which occupies the upper part of the pyramid, is of a more exalted character; the figure of Felicity is there represented bearing upward the image of the princess encircled by the emblem of eternity; the aërial grace and lightness of her motion, her serene and heavenly countenance, her delicate limbs and buoyant drapery, are all of the most perfect taste and execution; on the other side a little winged genius flies towards her bearing the branch of palm.

Favoured by heaven in an illustrious birth and splendid destiny on earth, this princess is no less felicitous in possessing such a tomb, where the memory of her virtues, which are symbolized by the most perfect creations of genius, is perpetuated, and which will continue to be an object of interest and admiration so long as virtue and genius shall be regarded on earth.

MODEL OF A MONUMENT FOR VICTOR ALFIERI.

CANOVA having undertaken, at the desire of the Countess of Albany, to produce a monument for our great tragic poet, Victor Alfieri, designed and modelled in the first instance the bas-relief which is presented in this plate; excited, however, by admiration of his subject, and reflecting also on the vastness of the Temple in which it was to be placed, the church of Santa Croce at Florence, he felt the inadequacy of a composition in this style to the greatness of the object, and to the place destined for its reception: spontaneously, therefore, altering his design, he constructed the grand monument which we have given a little later; the intrinsic merit and interest, however, of this design, connected with two such great names, have caused it to be preserved here among the works of our great sculptor. On a pedestal, rising from a marble tablet, is placed the bust of the poet, a garland of flowers hanging over his shoulders. On the left stands Italy, leaning against the pedestal, and weeping for a son whose lofty and energetic strains have awakened the love of virtue and patriotism in the breasts of his countrymen, and called forth a race of men animated only by the desire of greatness. On the other side of the pedestal is the tragic genius who points to the bust of the illustrious dead, and seems to console Italy by reminding her of the honour which Alfieri has conferred on his country; at his feet is the tragic mask, and his right hand holds an extinguished torch; a little winged boy, in an attitude of grief, holds the sceptre which Italy in her sorrow has abandoned.

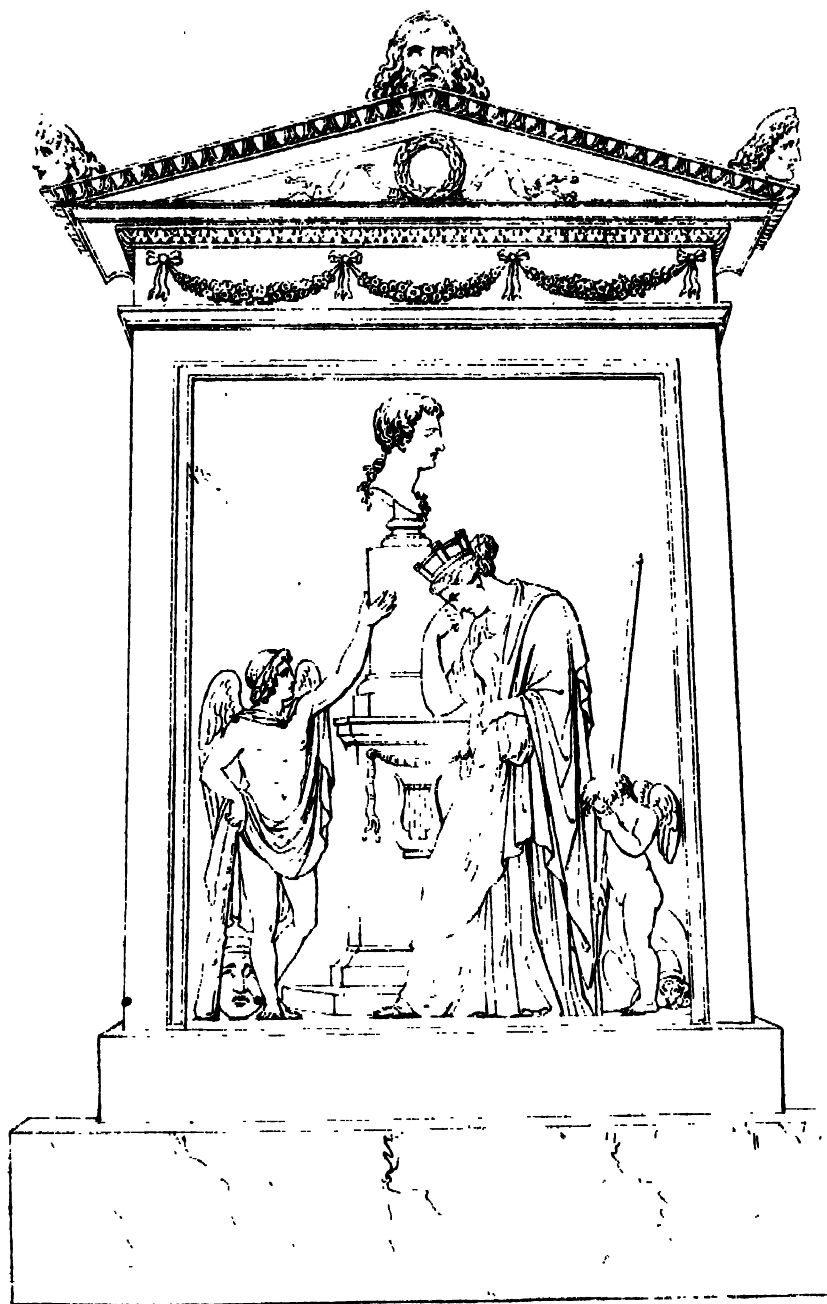
MONUMENT OF THE COUNTESS D'HARO.

(In Marble.)

"In questa forma
Passa la bella donna e par che dorma."

THE great sensibility of Canova's nature, and the vividness of his imagination, led him ever to identify himself entirely with subjects of this nature, and gave a truth of expression to his impassioned compositions that is sure to excite corresponding feelings in the beholder. Of this effect the basso-rilievo on this tomb is an evident instance; its object was to soothe the grief of a disconsolate mother at the loss of a beloved daughter, who died in the flower of her age, and surrounded by the most flattering prospects of happiness. She is here seen stretched out on an elegant couch, her fine form only slightly concealed by simple drapery; her firm unwasted cheek and rounded arms, and her whole appearance, seeming to belong rather to one held in tranquil slumber than in death; the long glossy tresses, which fall down as if just escaped from a band or comb, seem designed to indicate the sudden-ness of her death, which those around her long mistook for sleep; a single lamp throws round a gloomy ray, and reveals the melancholy truth to her afflicted family. At the foot of the bed her unhappy mother sinks down, wholly abandoned to grief; beside the couch is seen the husband of the deceased bending over her lifeless form in an attitude of profound affliction; and three youths, her brothers, whose appearances finely and naturally betoken their sorrow, complete the group. Beneath this pathetic scene the following inscription briefly and eloquently speaks the deep and devoted sorrow of a mother's heart—

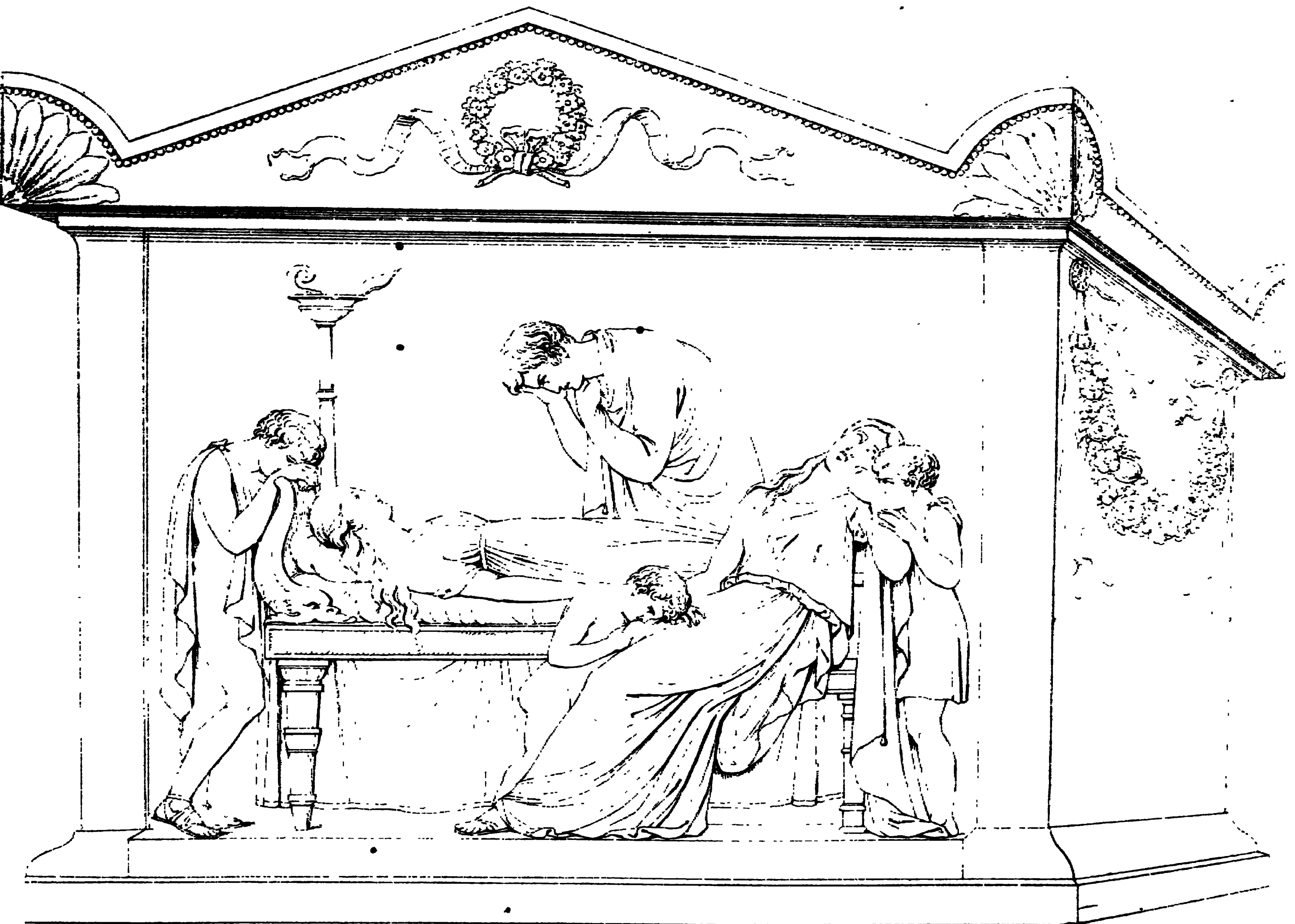
"MATER INFELICISSIMA FILIÆ ET SIBI."



Antonio Canova. Sculpt

Engraved by Henry Moses

MODEL OF A MONUMENT FOR ALFIERI.



MONUMENT OF THE COUNTESS D'HARO.



CINERARY VASE OF THE COUNTESS DIEDE DE FÜRSTENHEIM

THE CINERARY VASE OF THE COUNTESS DIEDE DE FÜRSTENHEIM.

(*Basso Rilievo in Marble.*)

"All' ombra de' cipressi, e dentro l' urne,
Confortate di pianto, e forsi il sonno
Della morte men duro?
FOSCOLO, *I Sepolcri.*

THIS urn of bright Carrara marble, which is finely sculptured and of a very elegant form, is placed (amidst numberless fragrant and carefully-cultivated flowers) near to the church of the Eremitani at Padua, but is excluded from its sacred precincts, as it contains the ashes of one who professed the Protestant faith. On approaching it, I behold, sculptured in basso-rilievo, in a medallion, the portrait of the Countess Diede de Fürstenheim, with the same pleasing expression of countenance and amiable smile that I have seen her wear when, sweetly conversing, she has excited the love and admiration of all around her. Two weeping boys, sculptured with infinite truth and delicacy, stand, cross-legged, on either side of the medallion, over which each, extending an arm, clasps the hand of the other with brotherly affection. One holds in his hand the torch reversed, while that of the other is leaning neglected against his side. Here we are reminded of the great father of poetry, with whose spirit the mind of Canova is so deeply imbued; and also of those inspired artists of Greece, who, with exquisite fancy, symbolized both living and eternal sleep by the figures of boys reposing. Sometimes they are placed beside tombs, standing with their legs crossed, the symbol of repose; and sometimes (gentle and expressive image!) lying on the lap of a female figure, the personification of night.

Thus did they seek to alleviate the gloomy and insupportable idea of death, by associating it with that of gentle and consoling sleep; but can we ever wholly subdue this thought, so terrific to all, but particularly to the gentler sex—

"Che ricca lascia eredità d'affetti;"

amidst the smiles of beauty and pleasure, and the captivating illusions of youth?

This monument the artist has placed at the foot of a lofty cypress—a tree peculiarly consecrated to the dead, either because its pyramidal form, pointing to heaven, indicates the only source whence we derive force to support the terrible aspect of Death, or because, insensible to the joyous seasons of the year, and unadorned by flowers, its dark foliage and gloomy uniformity express the grief of those who weep over the ashes of the dead; and, perhaps, its enduring growth and perennial verdure—symbols both of lasting sorrow and of immortality—soothe with pleasing allusions the minds of those who deposit beneath its shade some loved remains.

Engraven on the column upon which the urn is placed we read an inscription, in the German language, in honour of the deceased; and opposite, on a marble table, another in Latin, enumerating her many virtues and amiable qualities. On the lower part of this tablet are engraven the armorial bearings of the houses of Diede and of Callemberg, circled by the emblem of eternity.

The cypress and the vase, which may be considered as forming one monument, are surrounded by seven funeral candelabra, connected together by a golden chain, which, fastening at either end into the wall, forms its enclosure: trees, flowers, torches—vain and useless pomp to her who is insensible of all things!—ye do but prove how much the soul requires here the aid of soft and flattering illusions!

Inscribed on each of the candelabra, I read the name of some dear friend of the deceased, and a motto, the last affectionate tribute of their friendship. Surrounded by these objects, my mind

revolves the inevitable destiny of mortals, and the afflicting idea of surviving those who are dear to us. My heart is chilled by the thought, and with hasty steps I turn to quit the spot; but a feeling that some tribute is due besides that which my heart has silently paid arrests me, and, tearing hastily from my head a wreath of living roses, I place it with a sigh at the foot of the mournful urn.

"Ah! sugli estinti
Non sorge fiore, ove non sia d'umane
Lodi onorato, e d'amoroso pianto."
FOSCOLO, *I Sepolcri.*

MONUMENT OF VICTOR ALFIERI.

(*In Marble.*)

To honour the memory of a beloved object, who is torn from us by death, either by the inspired voice of poetry or by splendid monuments, where he seems to continue to live and to hold intercourse with us, has been, in all ages, the highest gratification and dearest illusion of noble and impassioned minds; whether they held death to be an eternal parting, or cherished the soothing idea of meeting again after a temporary separation.

The excellent Countess of Albany, whose name commands the love and respect of every one, had the consolation, in her deep affliction at the death of the Count Alfieri, of transmitting his name to posterity, with an additional claim to immortality, by raising a monument to his memory, the work of the great Canova; and may the names, so honoured by their country, of Alfieri and of Canova, thus united, sustain and attest to the most remote posterity the glory and splendour of Italy.

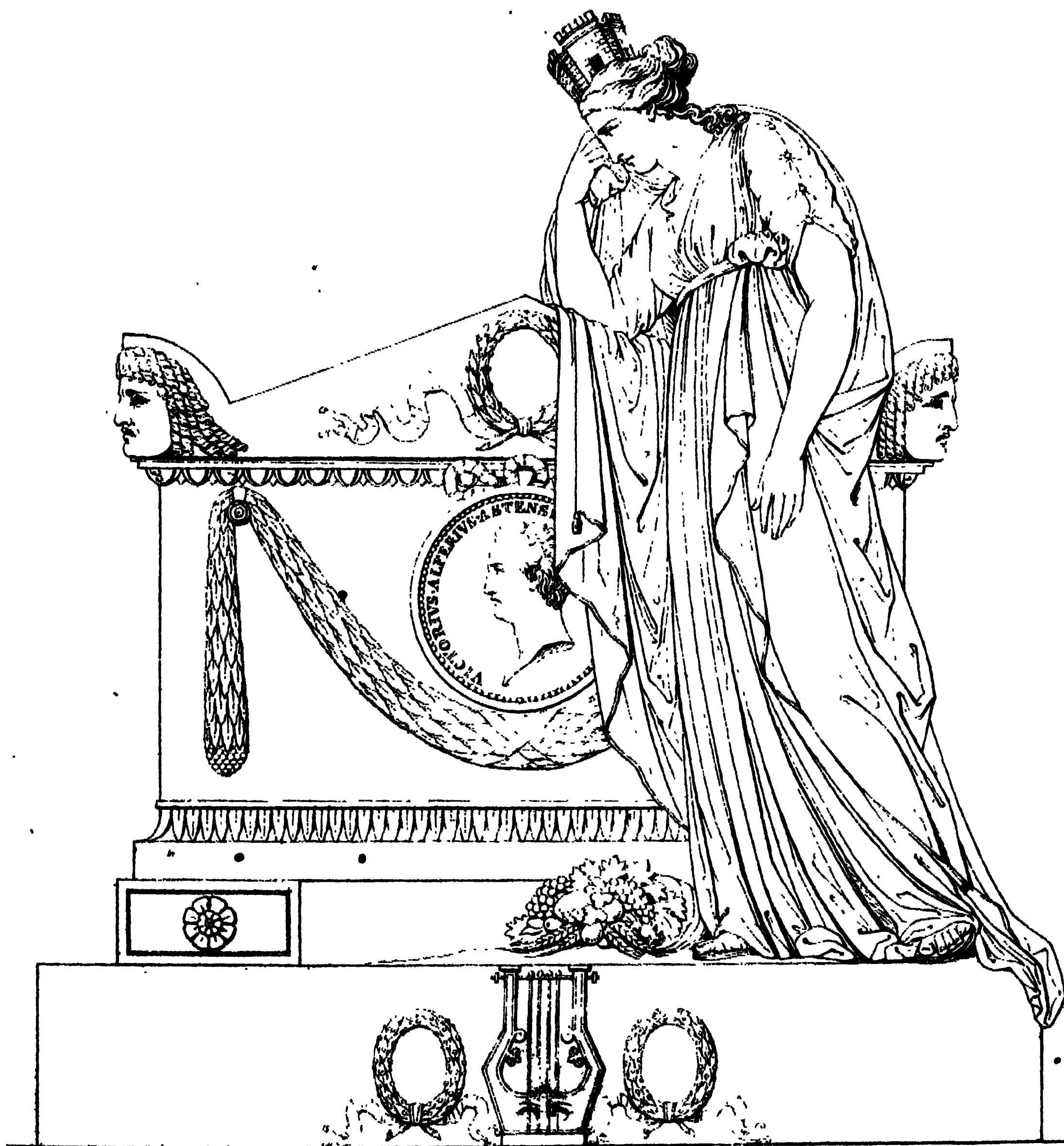
The design is lofty and simple, like the spirit of him whom it records: it consists of a splendid sarcophagus, the four corners of which are each ornamented with a tragic mask—symbols of the dramatic genius of Alfieri; and in the centre is sculptured his bust in a medallion, full of life and of that fire which ever glowed in his impetuous breast; on the medallion is inscribed—VICT. ALFERIUS AST.

Standing beside the tomb, and resting upon it the elbow of her right arm, is a colossal female figure, with a turreted crown; with one hand she holds the border of her mantle to her streaming eyes, while the other falls neglectedly at her side; in her majestic countenance, although clouded with grief, we observe that fine symmetry of features in which beauty consists, and which the rules of art require to be ever preserved. She is attired in a tunic, confined under the breast by a narrow band, over which is a regal mantle, which, flowing down from her shoulders, forms an ample train, whose large and graceful folds give a wonderful dignity to her person. It is Italy weeping over her son, and with such tears as would be grateful even to the lofty spirit of Alfieri himself. On the base of the monument is sculptured a lyre, and underneath it the following inscription:—

VICT . ALFERIO . ASTENSI . ALOYSIA . E . STOLBERGIS . ALBANYÆ . COMITISSA.

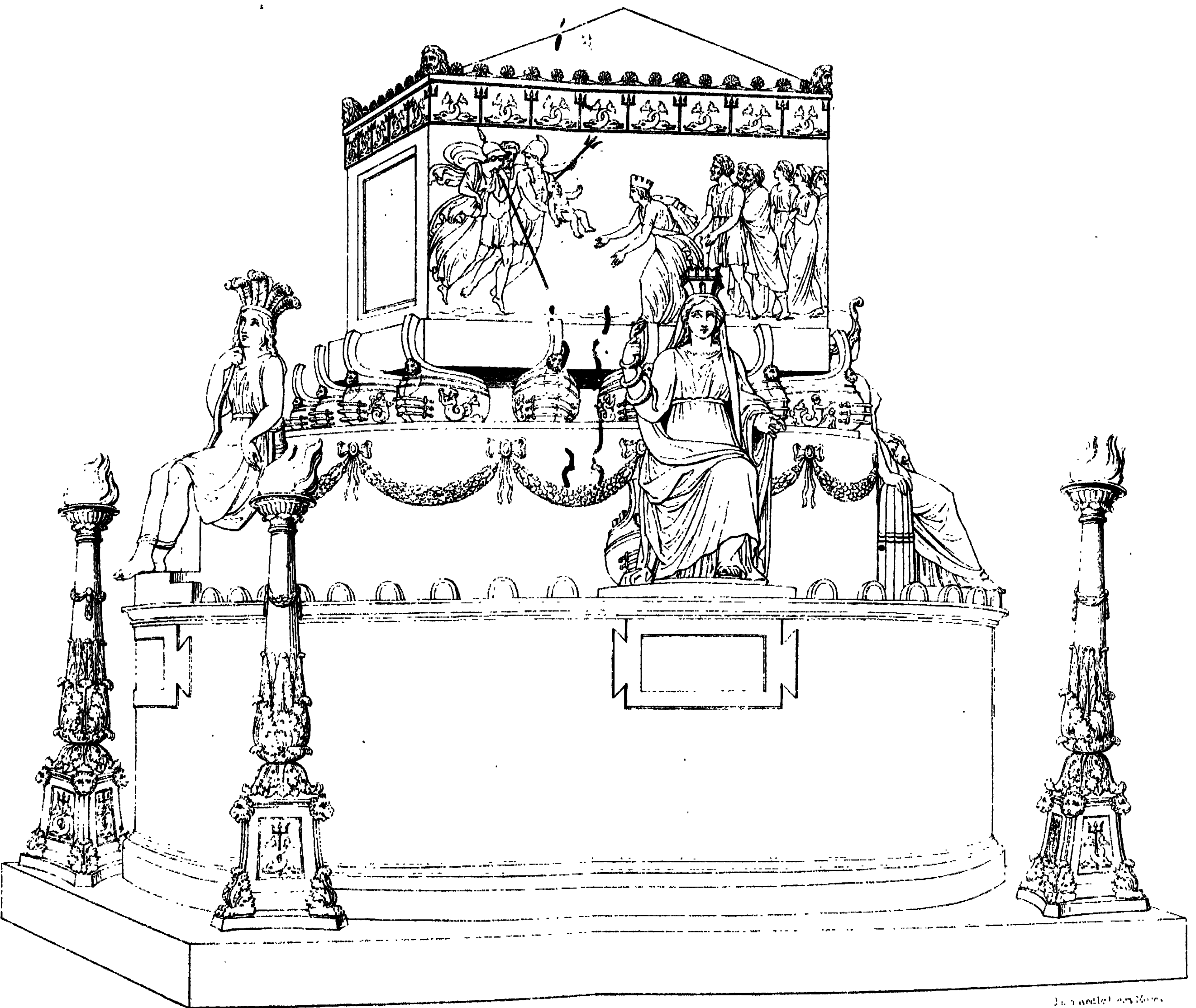
This monument, which records at the same time the merits of two such illustrious men, stands in the church of Santa Croce at Florence, in that Pantheon (if I may be allowed the term) where lie the remains of many of Italy's most exalted sons, or have their memories perpetuated by monuments, the works of our most excellent sculptors.

Among the many noble tombs which adorn this church, that of Alfieri is distinguished by its grandeur, and attracts the attention and admiration of the stranger; and it is on this also that, at departing, he casts his last glance, as if desirous of treasuring up in his memory so noble an object. May this temple—so sublime a monument of Italian glory—be ever preserved from the sacrilegious hand of violence, and may the ashes of Alfieri here find the repose which his impetuous and inflexible spirit ever disturbed when living!

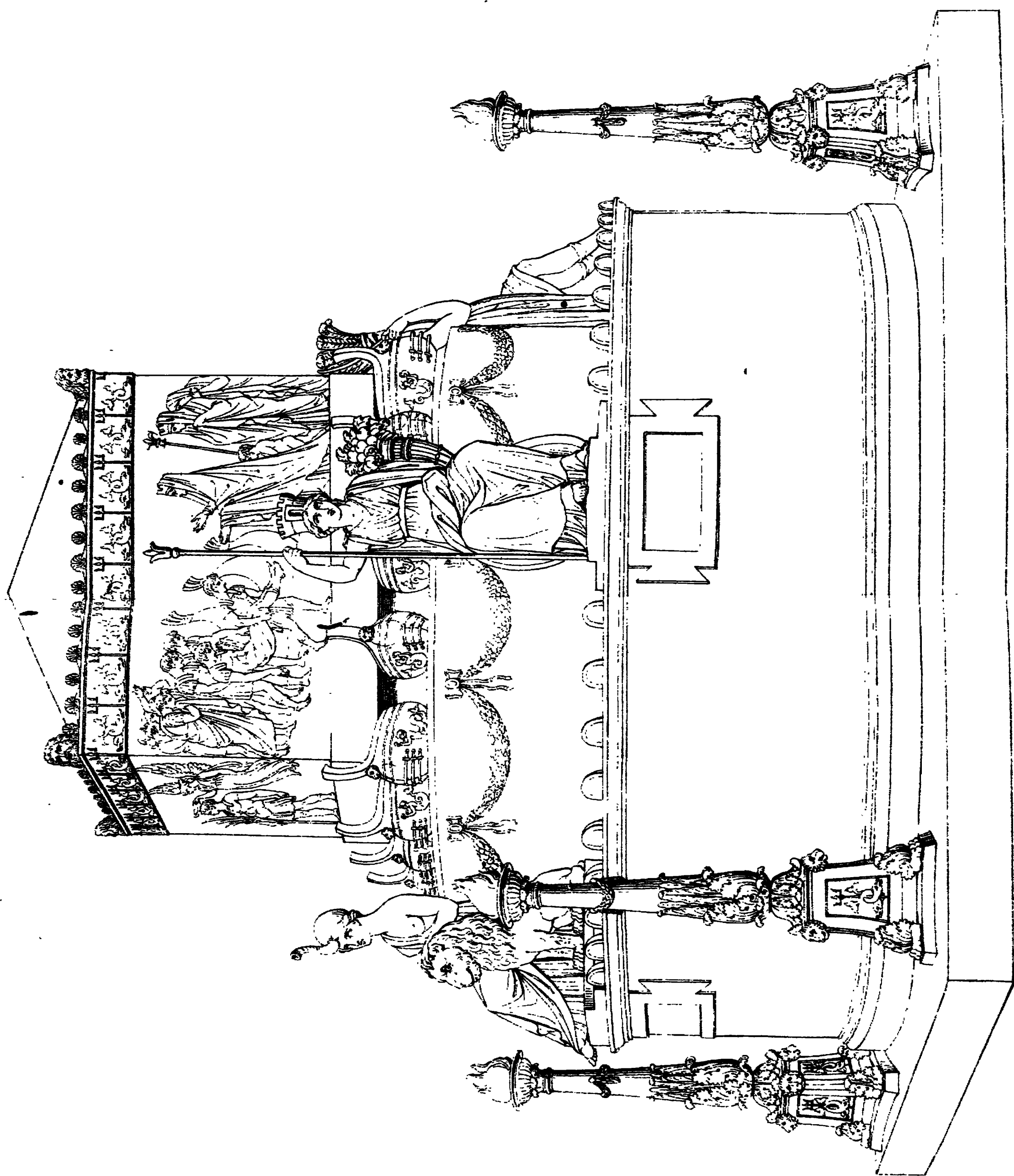


Antonio Canova Sculpt.

ONUMENT OF VITTORIO ALFIERI



SEPULCHRAL MONUMENT OF NELSON. Plate I.





sculpt. Engraved by

MONUMENT OF GIOVANNI VOLPATO.

SEPULCHRAL MONUMENT OF NELSON.

(A Model in Plaster.)

THIS grand composition I notice with more pleasure on account of its furnishing in itself alone a triumphant refutation of the charge which has been made against Canova, of a deficiency in inventive genius. This criticism is, I believe, founded on the general resemblance to be found in his sepulchral monuments, in which a bust merely, or a weeping figure moulded by his hand, fully satisfied the wishes and objects of those who desired to preserve the memory of departed friends, by uniting it with that of Canova. The accompanying outlines will convey, far better than mere description, an idea of the form and effect of this magnificent composition. It is an isolated monument, and one of the few instances of a successful adoption of that grand style of art in modern times; compared with the most celebrated of these,—the tomb of Pietro di Toledo, at Naples, by Nola, and that of Julius II., by Michael Angelo, it will be found that Nelson's is superior to both in grandeur, in simplicity, and in the clearness of its purposes and allusions, unaided by forced allegory and abstractions. It consists of a square basement, supporting a large circular base or plinth; then a smaller circular base; and lastly the sarcophagus itself, resting on hulls of ships of an antique form. On the lower plinth are seated four colossal female figures, representing the four divisions of the globe, at the foot of each a tablet, on which the victories of the hero are to be inscribed; at the angles of the basement are four highly-ornamental candelabra, exactly adapted, by their tripod form, to the place they occupy. The sarcophagus is of large dimensions, and highly adorned with a frieze and cornice, and subjects treated in bas-relief. On one side Minerva, Neptune, and Mars are descending to present the infant Nelson to Britannia, figured as a dignified matron, wearing the turreted crown, who bends forward with joyous alacrity to receive it; behind is a crowd of both sexes, who show by their attitudes a similar feeling. On the other principal side the dead body of Nelson is being brought on shore by his sorrowing companions; intending to show, perhaps, by subjects taken from the two extremes of life, that his whole existence was devoted to glory and to his country. Three majestic matrons, emblems of the three kingdoms, approach to meet it, and express by their attitudes the deepest affliction; Britannia precedes the others, and extends her arms towards the lifeless hero; a little genius behind supports her trident. On one side-front the hero is being crowned by a winged Victory; the other is left for the inscription of the parliamentary expression of the public sorrow at his death. This grand work, which unites the eloquent spirit of Greece with Roman magnificence, does equal honour both to the genius and to the character of Canova, being a spontaneous tribute of his admiration of the British hero—produced, too, at a time when Italy herself was depressed by the severest political evils, and the actual domination of the nation to which Nelson ever showed an almost personal hatred.

MONUMENT OF GIOVANNI VOLPATO.

(Basso Rilievo in Marble.)

FRIENDSHIP! Gratitude! pure and noble sentiments! ye inspired Canova in the composition of this monument, which expresses all your gentleness and affection.

Resting against a plain marble slab, surmounted by an elegant cornice, is the column upon which is placed the bust of Giovanni Volpato, a celebrated engraver, and Canova's most affectionate friend. His features are traced with all that truth and precision which belong to this great artist,

prompted as he was by the deepest regret for his departed friend to transmit his exact image to posterity; on the column we read the following inscription:—

IOH. VOLPATO. ANT. CANOVO. QUOD. SIBI. AGENTI. AN. XXV.
CLEM. XIV. P. M. SEPUL. FAC. LOCAVERIT. PROBAVERITQUE. AMICO. OPTIMO.
MNEMOSINON. DE. ARTE. SUA. POS.

A beautiful wreath of flowers adorns the bust and the upper part of the column. Opposite to the bust is seated a young and beautiful female weeping, in an attitude of such tender and devoted regret, that she seems to say, "Here will I remain with thee for ever." She is clothed in a double Grecian vest, with the border of which, gathered in her left hand, she dries her streaming eyes, while the other hand is resting listlessly on her lap.

The profile of this interesting figure is seen by the spectator bent slightly forward, and in an attitude of the deepest affliction; near to her, on the tablet, is inscribed the word AMICITIA; and never did imagination embody a form so worthy of the dear and sacred name of friendship as this, which Canova, prompted by his own affectionate heart, has sculptured here.

MONUMENT OF COUNT DE SOUZA.

(Basso Rilievo in Marble.)

ALTHOUGH the numerous funeral monuments of this celebrated artist usually consist only of a bust, a female figure, and a few emblematical devices, yet his fertile genius has so varied these scanty materials as to give a wonderful originality to each of them.

That of which I have now to speak, in the hope of aiding the imagination of those who have never seen the original, is the tomb of the Count de Souza, a Portuguese nobleman, and consists of a large and highly ornamented marble slab, from which rises, in high relief, a fluted column, serving as the pedestal, on which is placed a bust of the Count, whose features yet seem to belong to the season of health and vigour; from his neck hangs a wreath of roses—a flower by which the susceptible and imaginative Greeks typified, from its early charm and short-lived beauty, the fleeting lustre of human existence. Pity is personified in the female figure that is seated opposite to the bust, and bending forward in an attitude of deep affliction; her neglected tresses are simply gathered together at the crown of her head, falling back in short and irregular ringlets, and her ample drapery possesses all the richness and natural flow of antiquity; but it is the expression of sweetness and ingenuousness in her aspect, mingled with her grief, which most affects us in the interesting figure, inspiring perfect confidence and sympathy, and irresistibly inviting us to partake of all her feelings and afflictions.

MONUMENT OF GIOVANNI FALIER.

THE inscription engraven on this monument tells us that it was raised to the memory of Giovanni Falier, a Venetian noble, and at the same time records the close and affectionate ties by which our sculptor was united to him; and the deep emotions of sorrow and gratitude with which Canova traced the revered features of his earliest patron and friend are very evident in this impassioned work. The countenance of Falier is animated although serene, and expresses that elevated

ALEXAND
DE SOUSA
FILII PIISSIMI

PIETAS

CIƆIƆCCCIX.

Antonio Canova Sculpt   Engraved by Percy Moses

MONUMENT OF THE COUNT DE SOUZA.



MONUMENT OF GIOVANNI FALIER.



Antonio Canova Sculp.

MONUMENT OF FREDERIC PRINCE OF ORANGE.

and tranquil state of mind which the consciousness of pure and exalted motives can bestow. We may, perhaps, imagine, from the complacency which beams on his countenance, that his mind reposes on the pleasing retrospect of the early and affectionate interest which he took in the advancement of young Antonio (as he was familiarly called by this excellent man), who was afterwards to confer so much honour on his country; and Nature, as if to reward his generous patron in a way the most gratifying to a heart like his, seems to have prolonged his existence, in order to let him witness his high and universal celebrity. Gratitude is personified in the form of a weeping female of a dignified demeanour, who is sitting opposite to the bust, and leaning her forehead against its base, with an air of the deepest and sincerest affliction; her person is folded in pure and delicate drapery, leaving uncovered only the right arm and the hand, whch, placed on the capital of the column, serves as a support to her head.

The expression of her form and countenance is admirably in unison with the melancholy sentiment which the subject inspires. Our first impulse is to speak consolation to this interesting mourner; but, subdued by our sympathy, and unwilling to disturb the exercise of so deep and amiable a feeling, we choose rather to remain and mingle our sorrow with hers.

MONUMENT OF FREDERICK PRINCE OF ORANGE.

(Basso Rilievo in Marble.)

"Ah! non è solo
Per gli estinti la tomba!"

The emblematical parts of this monument indicate that it is the tribute of affectionate relatives, and also allude to the rank and condition of the departed. The first is expressed by the stork, which was revered by the ancients for the care which it is said to take of its aged parents; and hence, by a happy allusion, the figure of this bird was always symbolical with them of the love of parents and relatives. The figure of the stork in this basso-rilievo is sculptured with great delicacy and truth. The weeping female is a fine and impassioned figure; she seems wholly abandoned to lasting grief—every feature expresses the most devoted sorrow, particularly the lips, which are slightly separated, and recall to our imagination the celebrated statue of her whom grief converted to a stone. The deep feelings of sympathy which so lively an expression of sorrow creates, are attempered by our admiration of her exquisite form and finely-proportioned limbs, which seem to have all the softness and vivid appearance of reality. Fain would I see restored the pious and venerable customs of the ancients, in respect to the honours paid to the dead by sacred rites and the splendours of the tomb. Unlike the spirit of the present age, when we see the magnificent arches under which our fathers reposed violated and despoiled, and their sacred ashes disturbed,—the marbles, sculptured with the symbol of their virtues, and dedicated to the eternal silence of the tomb, dragged from their sacred gloom, and profaned by the basest uses,—these everywhere present themselves to our afflicted sight, and eloquently appeal against the barbarous apathy of the times. May we not hope, however, that the existence among us of the works of so sublime a sculptor, whose immortal creations possess all the influence of beauty and all the humanizing effects of art, may awaken the better and more generous feelings of our nature, and counteract the influence of those fatal political and moral causes which tend to brutalize and debase society.

MONUMENT OF THE COUNTESS ELIZABETH MELLERIO.

This fine and impassioned group was imagined and sculptured by Canova to soothe the boundless grief of the Count Mellerio for the loss of his amiable and accomplished wife; well knowing that it is in vain to oppose the strong current of grief, and that the deeply afflicted refuse all consolation that does not tend to the indulgence of their wounded feelings. The bust of the deceased is placed upon a pedestal, which stands out from a marble tablet, ornamented with a rich cornice; the features are expressive of great serenity, and the hair is simply but gracefully arranged, leaving a few ringlets loose and falling down the neck. A tall and dignified figure, the allegorical representation of Pity, throwing her arms around the bust, rests her forehead against it with an air of devoted sorrow. She is wrapped in ample and elegant drapery, which leaves uncovered only her left arm and her delicate feet; her dishevelled hair falls down over her shoulders, and her whole appearance shows the listlessness of one abandoned to grief. The countenances of both are seen in profile; the gentleness and serenity of the one contrasting strongly with the lively expression of grief of the other. A winged boy stands beside them, his face bent downwards and resting on his hand, which holds an inverted torch.

Since the melancholy event which this monument records, the Count Mellerio has been visited by another affliction, than which none can more deeply wound a father's heart—the death of a beloved and only daughter; an accumulation of sorrow that will call for a new exercise of Canova's genius.

MONUMENT OF THE COUNT GIO. BATTISTA MELLERIO.

(Alto Riliero in Marble.)

There will be found, I am aware, in the descriptions of several monuments of which I have spoken, a uniformity which does not in any degree exist in the originals themselves.

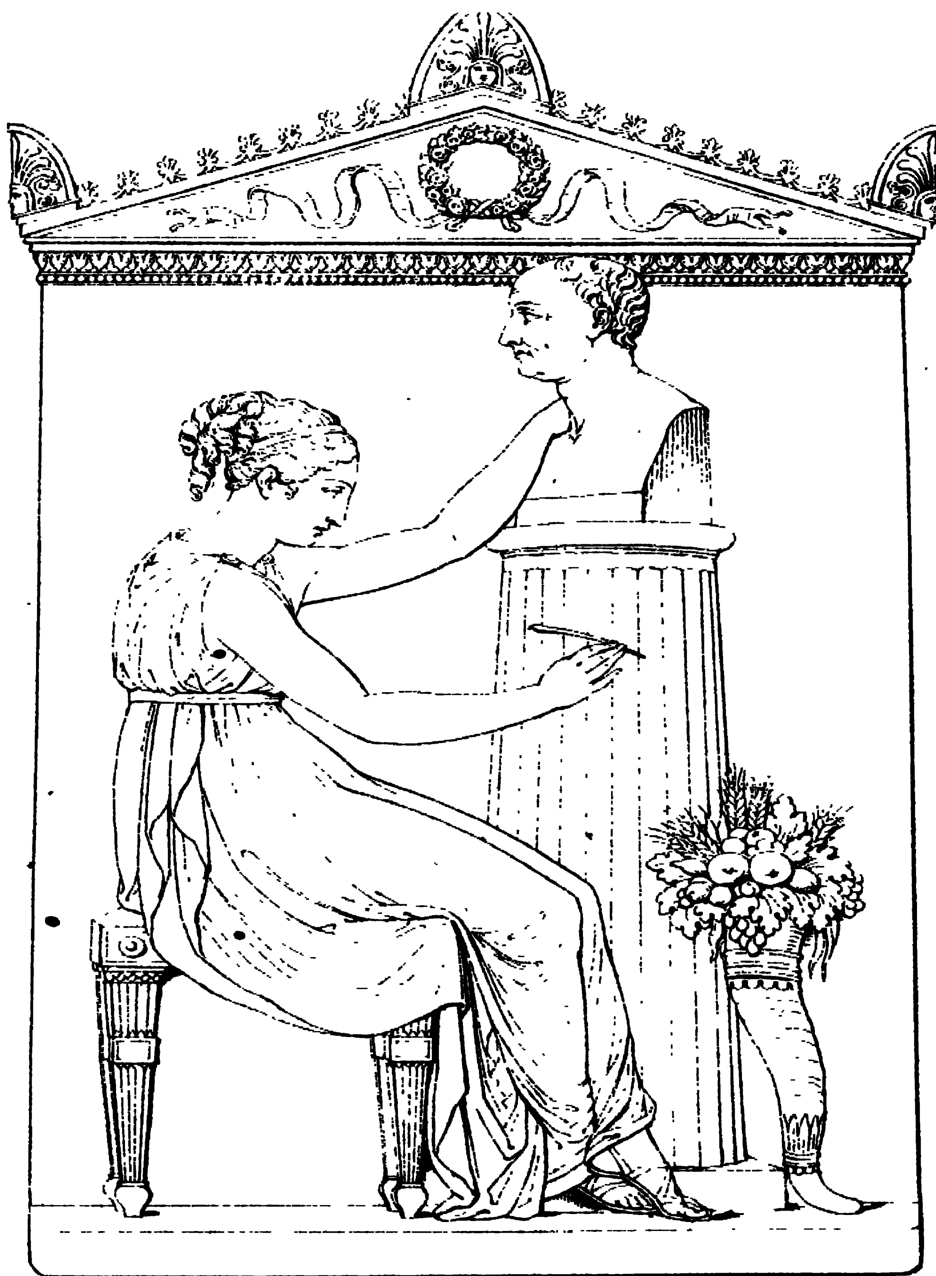
This simple monument consists of a tablet of polished marble, against which is placed a pedestal supporting an urn, consecrated to the memory of the Count Gio. Battista Mellerio; beside it is a weeping female, absorbed in profound affliction; her tall and elegant person is clothed in long and pliant drapery, which does not, however, wholly conceal the fine symmetry of her form; her feet also, which are uncovered, are exquisitely beautiful; bending over and resting her forehead on the urn, she clasps it to her breast with a mournful and impassioned air, that strongly excites the sympathy of the beholder.



MONUMENT OF THE COUNTESS MELLERIO.

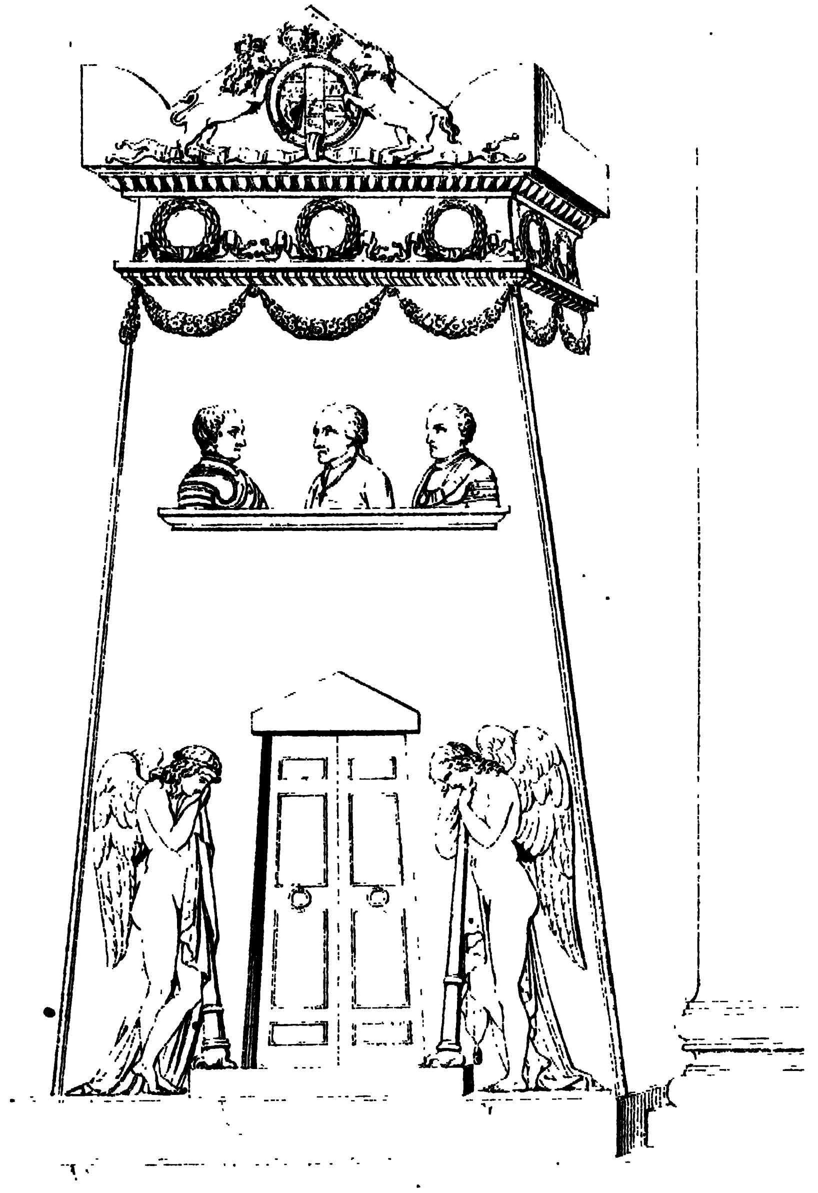


MONUMENT OF THE COUNT GIO BATTISTA MELLERIO.



Antonio Canova Sculpt — Engraved by Henry Moses

MONUMENT OF COUNT OTTAVIO TRENTO.



MONUMENT OF CARDINAL YORK.

Plate



Antonio Canova Sculpt.

Engraved by Henry Moses

MONUMENT OF CARDINAL YORK.

Plate 2.

MONUMENT OF COUNT OTTAVIO TRENTO.

(*Basso Rilievo in Marble.*)

OCTAVIO . TRENTO . COM . EQ . CORON . FERR.
POSTREMO . GENTIS . SVAE . VIRO . BENEFICENTISSIMO
QVI . DOMVI . PLEBI . AERVMNOSAE . ASPERIVDAE
INGENTEM . VIM . PECVNIAE . VIVVS . MORIENSQVE
ADSIGNAVIT
X . VIRI . REI . SVBSIDIARIAE . ADMINISTRANDAE
ET . CVRATORES . TESTAMENTI . ET . HAEREDES
PER . ANTONIVM . CANOVAM . HONORIS . CAVSSA . F.
QVO . IS . LOCO . EX . INDVLGENTIA . PRINCIPIS . CONDITVS . EST
VIXIT . A . LXXXIII . DECESSIT . K . MAIIS . A . MDCCCXXII.

THIS inscription informs us of the noble origin of this monument, and the circumstances under which it was placed in the charitable asylum which bears the name of its illustrious founder. This simple and unostentatious tomb consists of a marble slab, crowned with an elegant cornice, against which is placed a fluted column, supporting the bust of Count Ottavio Trento, a nobleman of Vicenza, whose features bespeak the gentleness and beneficence of his disposition. Opposite to the bust is seated a female of a noble and engaging aspect; it is Felicity, who, resting one hand on his shoulder with a gentle and affectionate action, with the other inscribes on the column the virtues of the deceased.

Canova, whose animated marbles evince his command over the most minute and secret affections of our nature, has expressed in her countenance the satisfaction with which she records to posterity an action which does the highest honour to the memory of the Count, who, unwilling to delay until the last the exercise of his benevolent intentions, devoted while living a portion of his substance to charitable purposes, and had the exquisite gratification of beholding the happiness of those whom he had relieved from the effects of chilling poverty and of age, and supplied for the remainder of their days with a tranquil and secure retreat.

"Nè già conforto sol, ma scuola ancora
Sono a chi vive i monumenti tristi
Di chi disparve."

SEPULCHRAL MONUMENT OF CARDINAL YORK.

(*In Marble of Carrara.*)

THIS monument, although erected on the occasion of the death of Cardinal York, serves equally to preserve the memory of James, better known as the Pretender, and of his two sons, Charles Edward and the Cardinal above mentioned, with whom terminated the House of Stuart. The form was in some measure determined by the site previously fixed on for its reception, an inter-colum-

niation in the church of St. Peter's at Rome, which was deficient both in respect to the breadth and depth usually required for a grand mausoleum; the difficulties, however, arising from these restrictions not only did not defeat the object intended, but proved the occasion of the production of a work which, viewed in respect to the harmony and simplicity of its design, and the beauty and purity of its execution, is worthy of the best era of antiquity. It is pyramidal, and rises on a basement formed by a continuation of the bases of the columns themselves to the height of fifty-eight Roman palms, with a breadth of fifteen. On each side of the entrance to the tomb, in mezzo-rilievo, is a winged genius leaning on his expiring torch, their actions and features finely expressive of the sympathy which beings of their celestial nature may be supposed to feel for the sorrows of mortals; their angelic forms are described with a grace and purity of outline, and a softness and elasticity of appearance in the fleshy parts, that may be compared with Canova's most celebrated productions in this class. Immediately over the door is inscribed—

BEATI MORTUI
QUI IN DOMINO MORIUNTUR.

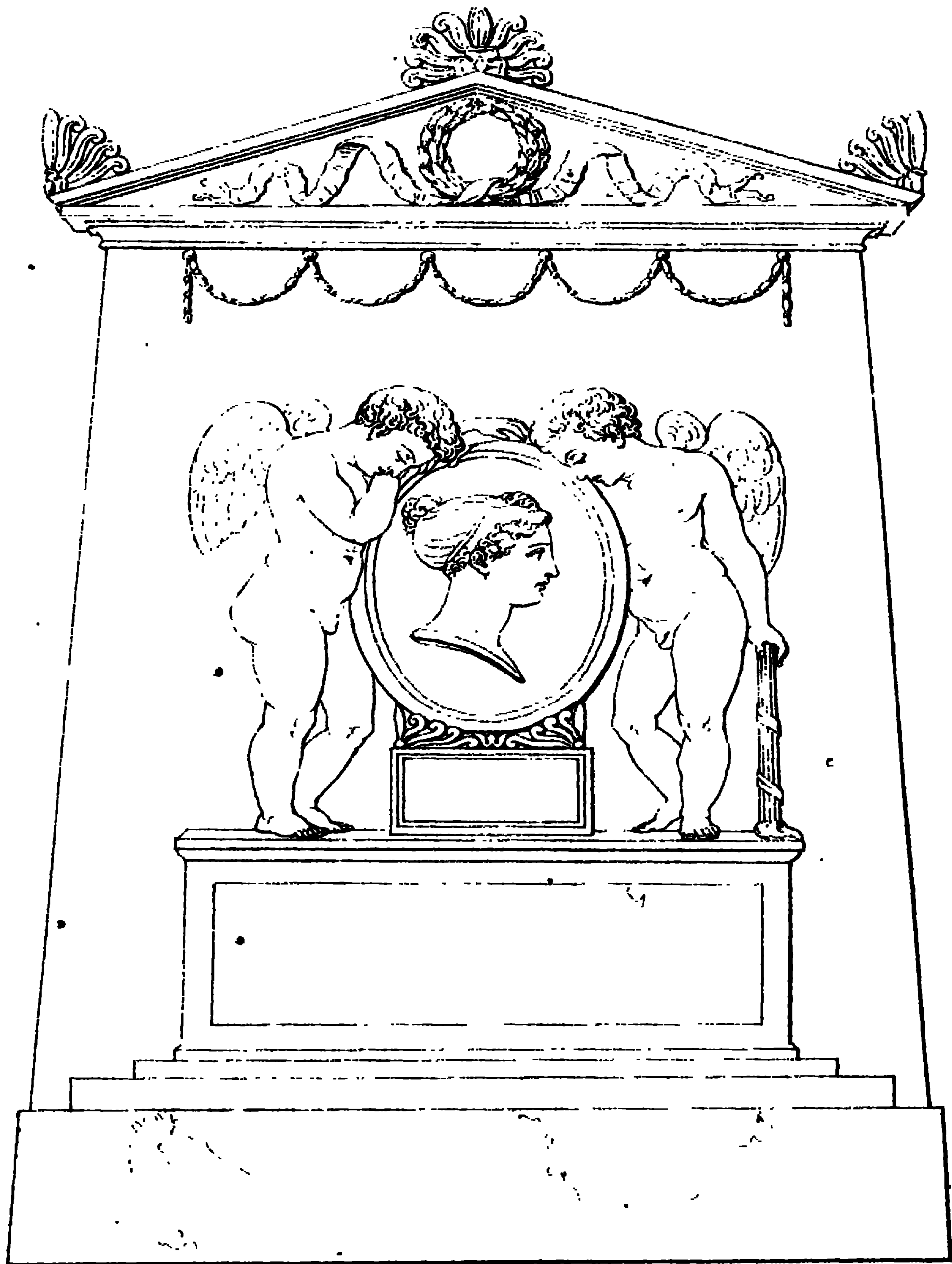
Above this, and at two-thirds of the height of the monument, are seen the half-length portraits, also in mezzo-rilievo, of the father and the two sons, so animated and expressive, that they seem engaged among themselves in earnest conversation. Beneath is the following inscription :—

JACOBO III.
JACOBI II. MAGNÆ. BRIT. REGIS FILIO
CAROLO EDVARDO
ET HENRICO DECANO PATRUM CARDINALIUM
JACOBI III. FILIIS
REGIÆ STIRPIS STUARDIÆ POSTREMIS
ANNO M.DCCC.XIX.

The upper part is adorned with festoons, and the frieze with olive crowns; above which, in the middle of the frontispiece, are the armorial bearings of England. Such are the parts and dimensions of this tomb, in which the artist has boldly deviated from the false and extravagant style of modern sepulchral monuments, to return to those forms, so simple and appropriate to the solemnity of the subject, which the just taste of the ancients ever observed in works of this nature.

In executing this grand and affecting pile, Canova was led by his generous and disinterested feelings to exceed the stipulated charges of his work, and has succeeded in producing a tomb highly worthy of its place in the first of Christian churches, and of the illustrious but ill-fated persons whose memory it is destined to perpetuate.*

* This work was chiefly promoted during the visit of Canova to England in 1814, and is an object of peculiar interest to the English who visit Rome.



ova Sculpt Engraved by Henry Moses

A SEPULCHRAL MONUMENT.



Antonio Canova Sculpt.

MONUMENT OF D. MANZONI.

SEPULCHRAL MONUMENT.

(In Marble.)

"Tacito vo, che le parole morte
Farian pianger le gente: ed i' desio
Che le lagrime mie si spargan sole."
PETRARCA, S. 16.

THE story of this monument is unknown: the amiable woman at whose instance it was raised on the banks of the Olona having chosen to involve its purpose in a veil of mystery, the respect due to grief will not allow me to attempt to penetrate this concealment; knowing that sorrow the most pure and legitimate sometimes shrinks from notice, and that the mourner may find in solitude alone a solace for her deep and incommunicable feelings. This small tomb is a marble slab, with a medallion in the middle, in which is sculptured the bust of a young and beautiful female; two youthful genii, or angels, with joined hands, bend weeping over the medallion, their boyish forms possessing all that peculiar grace of early age which the artist was accustomed to give to these subjects.

MONUMENT OF DOMENICO MANZONI.

(Basso Rilievo in Marble.)

AMONG the various causes that promoted the works of our great sculptor, the most frequent was the fond wish of preserving the memory of dear and departed friends.

To this end, the noble family of the Manzoni caused this monument to be erected to the memory of Domenico Manzoni, whose valued life (as we read in the inscription beneath) was terminated by the hand of an assassin.

It consists of a marble tablet, with an elegant cornice, on which, in low relief, is a female figure, seated beside a funeral urn, placed on a polished pedestal. Her attitude expresses grief profound and unmixed with hope, as if lamenting a beloved object on whom the tomb has closed for ever. She is simply and gracefully attired in a fine tunic, over which is wound a flowing mantle. Her hair neglected, as in grief, is simply gathered together behind, while a few locks hang loosely down toward the back. The following is the inscription on the tomb, penned by the celebrated Schiassi:—

GERTRUDA VERSARIA FILIIQUE
MARITO ET PATRI INCOMPARABILI
VIRO INGENII ACERRIMI BENEFICIENTIÆ. SINGULARIS
CUM LACR. F. C.
UT QUI PRODITORIS SCELERE EXTINCTUS EST
CANOVÆ ARTE IN ÆVUM SPIRET.
VIXIT ÆT XXXX.
DECESS. V. K. IVN. A. M.DCCC.XVII.

MONUMENT OF THE COUNT FAUSTO TADINI.

(*Alto Rilievo in Marble.*)

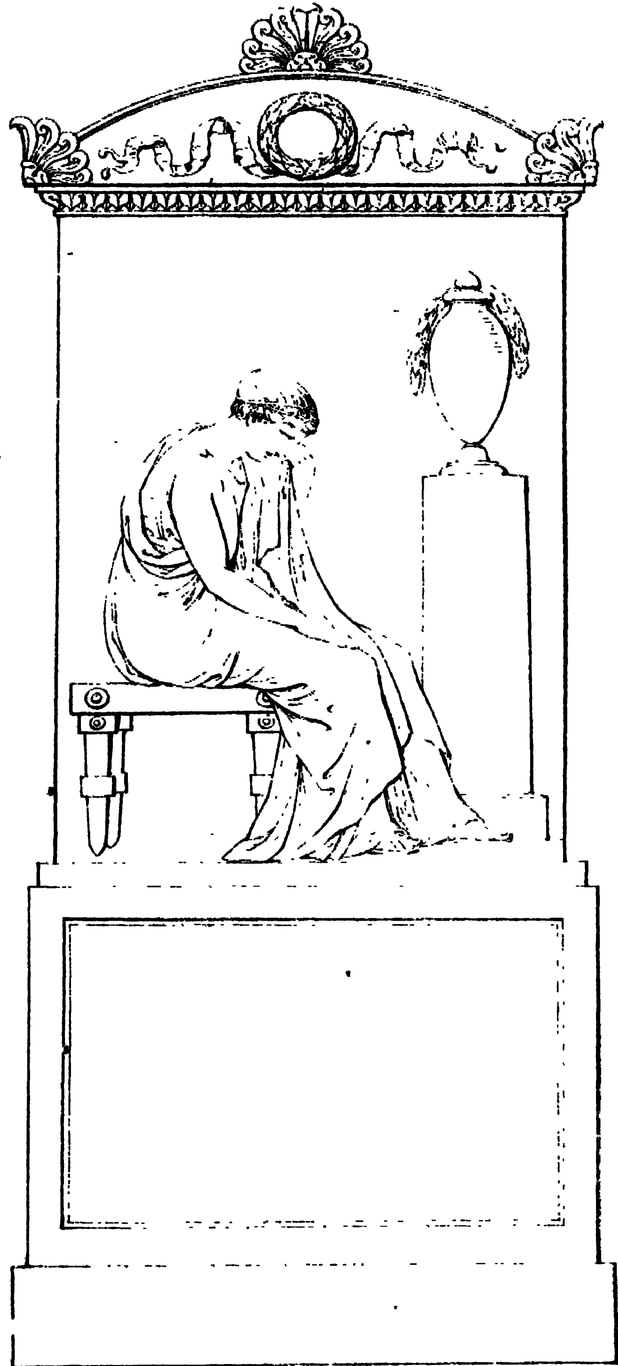
This simple monument was erected to the memory of Count Fausto Tadini, and records a singular and melancholy event. His father, the Count Luigi Tadini, a Cremonese of high rank, began the building of a palace at Zovare, which he intended for the residence of this his only son, who was then in the flower of his age, and was soon to have been married: beloved by his parents, and favoured by the Muses: inspired by whom, he had written elegant verses in praise of the productions of Canova's chisel. One day, while observing with his parents the progress of the work, his careful mother, thinking the spot dangerous where he stood, wished him to remove to one more secure; attentive to her will, he left the place of apparent danger for one of more seeming security, when suddenly a part of the building gave way, and buried him beneath its ruins. The horror of his mother, at the moment of seeing a beloved child crushed to death before her eyes, can be known only by a mother's heart: senseless and motionless she remained, as this marble figure which Canova's affection for the unfortunate family prompted him to make in eternal remembrance of the afflicting event. The noble edifice was afterwards converted into a sacred chapel, in which the mangled remains were deposited, and where this monument now stands. It is in high relief, rising from a marble slab, which is ornamented with a very elegant cornice; upon a column serving as a pedestal is placed a cinerary vase, such as among the Greeks was devoted to the service of the dead; on the top is a wreath of flowers falling down on both sides; in the front this short inscription—CINERES FAUSTINI TADINI. Opposite to the vase, on an unadorned seat, is a female figure, in unconsolable sorrow; she is clothed in a tunic, and wears over that a plain mantle, leaving uncovered her right arm only, which has fallen abandonedly on her lap; the left holds up the border of her mantle to her face, which it partly conceals; the eye which is seen is half closed, as if the eyelid had been sunken by long weeping. The features of the unhappy mother, which Canova has preserved in this mournful figure, add inexpressibly to our sympathy. On the tablet beneath is the following inscription:—

LIBERA COM. MORONATI TADINI MATER MŒRENTISSIMA.

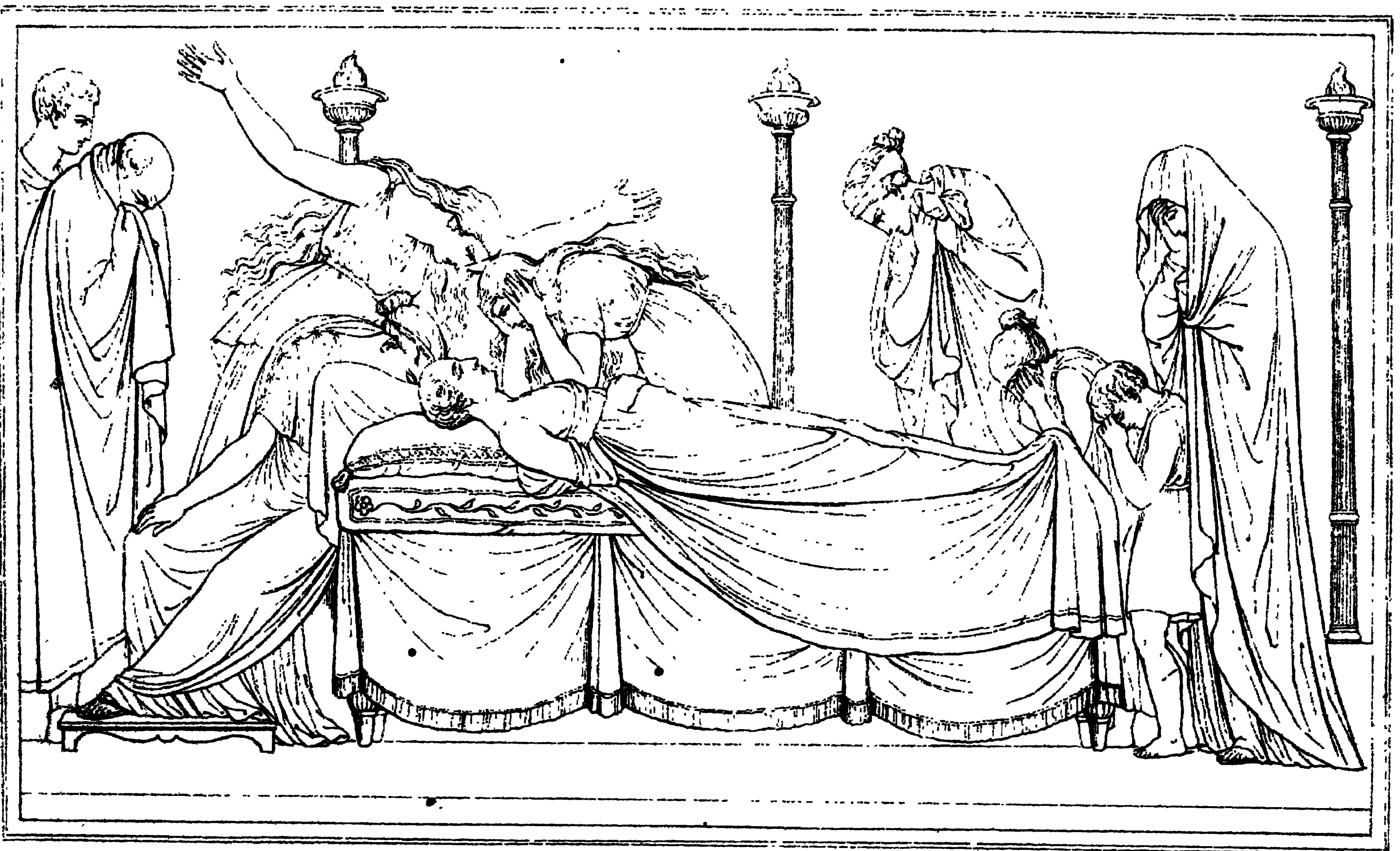
MONUMENT OF THE MARQUESS SALSA BERIO.

(*In the Model.*)

This affecting composition is the principal ornament of the solemn tomb raised to the memory of the late Marquess Salsa Berio, of Naples. It is a death-bed scene, in mezzo-rilievo, and represents the deceased stretched out on his funeral couch, and surrounded by his family and domestics. Everything around is expressive of grief and distraction, and powerfully awakens the sympathy of the beholder. Among the numerous figures which compose this afflicted group, three females more especially attract our notice and commiseration; these, as also the more subordinate persons, are sufficiently marked by the discriminating hand of genius to enable us to discover the



MONUMENT OF COUNT TADINI.



MONUMENT OF THE MARQUESS SALSA BERIO.

various relations they bore to the deceased. She who bends over him, clasping her hands to her temples, and gazing eagerly into his lifeless countenance, is his mother; her figure and attitude, her negligent attire and loosened hair, strongly mark the despair of an aged parent, who beholds the untimely death of a beloved son, the constant object of a mother's love, and comfort of her declining years. The attitude of the wife, who is seated at the head of the bed, is expressive of a deep and absorbing affliction; she is partly reclining on the couch, her face buried in her dress, and nearly touching that of her deceased husband. The other figure is the daughter, whose grief partakes of the terror and distraction so natural to a young person inexperienced in scenes of affliction, and who witnesses, perhaps for the first time, the appalling aspect of death in the person of her lifeless parent. At the foot of the bier are two children, sons of the deceased, and two females, who mingle their sorrows with that of the afflicted family. At the other extremity of the rilievo are two figures, apparently domestics; the younger gazes on the scene with a look of consternation, rather, however, in the character of a spectator, than of a participator in the general feeling; but the other, more in years, and to whom it is probable the deceased is endeared by a long course of kindness, is truly a partaker of the family grief. The secondary persons, far from disturbing the unity of the composition, greatly promote the general effect by their subdued and appropriate expression, and by the harmonious relation they bear to the principal figures of the group. The style of this work is nearly that of the old Italian masters; especially it approaches to that of Donatello, whose manner Canova chose in this instance to adopt. The affections, accordingly, are here expressed with much force and natural effect; the forms, too, partake of the modest simplicity which characterizes the works of that early period of modern art; slightly raised, however, by the addition of the nobleness and grace which are derived from more general and ideal standards of beauty than then prevailed.

WYMAN AND SONS, PRINTERS, GREAT QUEEN STREET, LINCOLN'S-INN FIELDS, LONDON, W.C.